

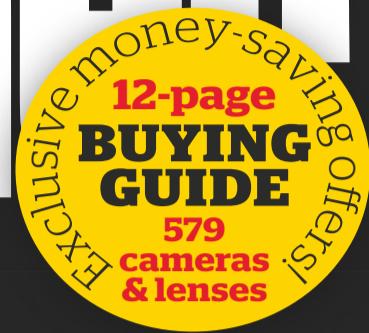
Amateur Photographer

Passionate about photography since 1884



Leica M10

A pro photojournalist puts the latest Leica through its paces



The art of B&W film

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- Advice from the pros
- Developing secrets
- 18 b&w films you can buy today

Lightroom mono magic

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We take an **exclusive tour** of the plant and find out how film is made

Kodak's role in World War 1

How the **Vest Pocket** captured trench life

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COVER PICTURE © MARK VOICE

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As I write this, 30 black & white films are currently available – proof, if it were still needed, that we're in the middle of an analogue photography renaissance. Put it down to film die-hards from the pre-digital days, put it down to younger photographers wanting something more hand-crafted and sensuous than pictures on a computer, but there's no

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7days

A week in photography

doubt that film is thriving. This issue is dedicated to the glorious revival of the art and science of black & white photography, with plenty of practical tips and hard-won wisdom from film savants. However, if you're solidly digital there's no need to feel left out, as we've got a step-by-step guide to black & white toning in Lightroom and a hands-on test of the stripped-back but still cutting-edge Leica M10.

Nigel Atherton, Editor

flickr.com/groups/amateurphotographer



@AP_Magazine



amateurphotographer magazine

ONLINE PICTURE OF THE WEEK

Pin Mill

by Shaun Mills

Canon EOS 5D Mark IV, 24-70mm, 120secs at f/8, ISO 100, tripod, Formatt-Hitech Firecrest filter holder and ND13 filter

AP reader Shaun Mills uploaded this atmospheric shot to our Twitter stream using the hashtag #appicoftheweek.

'I went to Pin Mill in Suffolk specifically to photograph these old wooden wrecks abandoned on the banks of the River Orwell,' says Shaun. 'I'd gone with the intention of using my Formatt-Hitech ND13 filter to get some nice long exposure shots. Having checked the tide times, I foolishly managed to arrive around ten minutes after the tide had turned, so there was a little less water around the wrecks than I wanted. While I may have missed out on a nice silky-smooth sea, the sky more than made up for it. I processed the shot in Lightroom and converted it to mono using a Silver Efex Pro plug-in.'

© SHAWN MILLS



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Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY
IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

NEWS ROUND-UP

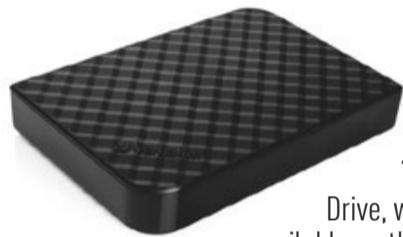
The week in brief, edited by Liam Clifford

Smith and Parr in fashion collaboration

Designer Paul Smith has teamed up with Martin Parr to launch a new beach range. This collection seamlessly blends Parr's iconic beach-life photography with Smith's trademark photo-print style. The collection features a scarf, two pocket squares and two pairs of swimming shorts, and is available from London's Dover Street Market or www.paulsmith.com.



High-capacity Verbatim storage devices



Verbatim has announced its highest-capacity desktop and mobile hard drives to date. The Store 'n' Save 10TB USB 3.0 Desktop costs £529 and the Store 'n' Go 5TB USB 3.0 Portable Hard Drive, which is the largest capacity available on the market for portable hard disk drives, costs £269. Visit www.verbatim-europe.co.uk.

Manfrotto reveals Manhattan collection

Manfrotto has launched the Manhattan range of camera bags. The three models – a Mover-50 backpack, the Changer-20 three-way shoulder bag and Speedy-10 messenger (pictured) – are aimed at photographers always on the go. Each features Manfrotto's Flexy Camera Shell divider system, offering flexibility to suit a range of camera kit and protection. Prices start from £79.95. Visit www.manfrotto.co.uk.



© JOEL MEYROWITZ COURTESY BEETLES + HUXLEY

LandscapePro 2 now available



The second iteration of Anthropic's LandscapePro software is now available, bringing with it more tools for creative landscape enthusiasts to edit their shots. Features include

2D and 3D lighting brushes, better seascapes with Sky Reflections in Water and an improved Smart Brush tool. The price is currently £39 and a free trial is also available. Visit www.landscapepro.pics for more details.

Hasselblad takes to the skies

Swedish medium-format camera manufacturer Hasselblad has introduced the A6D-100c, a new aerial camera system boasting a 100MP CMOS sensor. The A6D-100c also contains a feature that lets it synchronise up to eight cameras within 20 microseconds of each other. Pricing and availability have yet to be confirmed.



GET UP & GO

WEST YORKSHIRE



Yan Wang Preston

Mother River is a photographic odyssey taking the viewer on a journey along the Yangtze, often known as China's Mother River. This exhibition, commissioned in partnership with Gallery of Photography Ireland, offers fresh perspectives on China, where traditional landscape clashes with present-day development.

Until 24 June, www.impressions-gallery.com



Michael Prince

Michael Prince was commissioned by the BBC to shoot behind-the-scenes photographs for a recent BBC drama about the Brontë sisters and their brother Branwell. *To Walk Invisible* was aired last year. Michael's images are on display at the Brontë Parsonage Museum in Haworth.

Throughout 2017, www.bronte.org.uk

BIG picture

A rare look at the black & white work of colour pioneer Joel Meyerowitz

 An exhibition at London's Beetles + Huxley gallery called Joel Meyerowitz, Towards Colour: 1962–1978 traces Meyerowitz's move from using both black & white and colour film to a focus on colour over the course of two decades. It includes rarely seen black & white images of his early career, including this one, taken in New York City in 1965. Looking back at the history of photography, you can still almost feel the excitement when colour images began to be taken seriously as a means of creating significant art photography. Stephen Shore, Fred Herzog and William Eggleston all did much to take colour photography into gallery spaces and publications – as did Meyerowitz, who began experimenting with colour in 1962. The exhibition runs until 24 June. Visit www.beetlesandhuxley.com.

Words & numbers

I haven't seen too many images that have impressed me!

Berenice Abbott

American photographer,
1898–1991

35,000

Number of people who attended Photo London 2016

SOURCE: PHOTOLONDON



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

BUCKINGHAMSHIRE



Video editing

Whether you're a beginner or experienced editor, this course for budding filmmakers is designed to show you how to get everything you need from Adobe Premiere Pro CC. It will cover all areas from complete editing workflow, effects, audio, titling and transitions.

8 June, www.rps.org/events

HULL



Travel Photographer of the Year 2016

Travel Photographer of the Year is a major event in the photographic calendar that takes viewers on a journey to places they may never be able to visit in their lifetime, and encounter cultures they may not otherwise meet.

Until 30 June, hull2017.co.uk/whatson

MANCHESTER



Sooni Taraporevala

Sooni Taraporevala presents a series of black & white photographs called Home in the City, depicting life in Bombay/Mumbai from 1976 to the present day. Capturing the Indian city in which she grew up, Taraporevala's images are an insider's affectionate view.

Throughout 2017, www.whitworth.manchester.ac.uk



The new Sony FE 12-24mm f/4 G (left) and FE 16-35mm f/2.8 GM (right) lenses



Sony unveils wideangle duo

SONY has announced two wideangle zoom lenses for its full-frame E-mount Alpha 7 and Alpha 9 cameras. The Sony FE 12-24mm f/4 G and Sony FE 16-35mm f/2.8 GM lenses can also be used on APS-C E-mount models such as the Alpha 6000 series, providing 18-36mm and 24-50mm equivalent angles of view respectively.

The FE 16-35mm f/2.8 GM completes a trilogy of top-end 'G Master' f/2.8 zooms, alongside the existing FE 24-70mm f/2.8 GM and FE 70-200mm f/2.8 GM lenses. The new model includes no fewer than five aspherical elements, including two with Sony's high-precision extreme aspherical (XA) designation. Indeed, the firm says that the front element is the largest of this type that it has produced to date. In addition, two Extra-low Dispersion glass elements are used to minimise chromatic aberration.

Other features include twin Direct Drive Super Sonic Wave Motors (DDSSM) for fast and silent autofocus, and a weather-resistant

design that includes an easy-clean fluorine coating on the front element, which should be a boon for landscape photographers.

The ultra-wideangle FE 12-24mm f/4 G lens covers a significantly larger view, but at the cost of a slower maximum aperture. The optics include four aspherical elements, three ED glass elements and one Super ED glass element, which together are claimed to maximise corner sharpness while minimising chromatic aberration. Like its 16-35mm f/2.8 sibling, the 12-24mm f/4 includes a weather-resistant barrel construction and fluorine coating on the front element, although this one uses a single DDSSM for autofocus.

Both lenses include customisable focus-hold buttons on the side of their barrels,

along with physical switches for selecting between autofocus and manual focus. The premium G Master 16-35mm f/2.8 is the pricier of the two, and will start shipping from August 2017 for around £2,300. The 12-24mm f/4 is due to appear in the shops about a month earlier, and is expected to cost around £1,700.



The 16-35mm lens is available from August, priced £2,300



Chase the summer with Canon Europe

Canon Europe has announced 'Live for the Story', a new campaign that encourages people to find special memories in all moments of their life. The launch includes a contest called '365 Days of Summer', where one storyteller will win a round-the-world trip, and will be tasked with identifying and living 365 inspiring stories as they chase summer through the time zones. According to Canon, the contest aims to reclaim the dying art of visual storytelling.

The competition is open to all. Anyone who thinks they have what it takes can apply by sharing their most memorable summer story on Instagram, accompanied by 50 words, and tagging @CanonUK and #LiveForTheStory by 28 June. Visit www.canon-europe.com/live-for-the-story for full details.

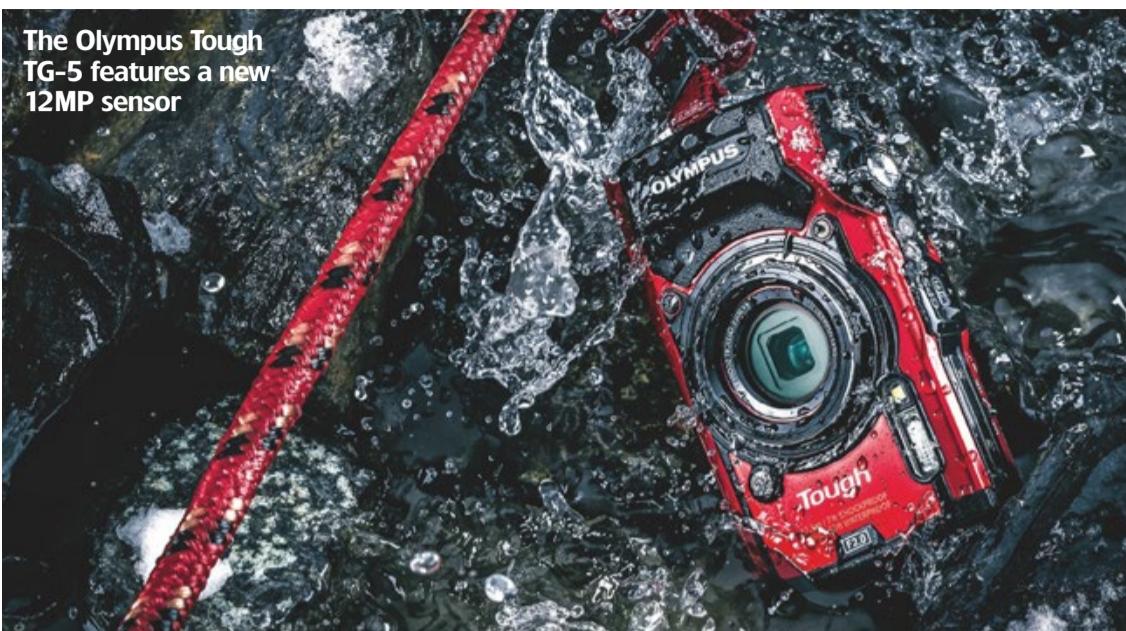


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* when you pay by UK Direct Debit



Tough TG-5 joins rugged range

Olympus has launched the latest model in its rugged camera line, the Tough TG-5, featuring a new 12MP sensor, a 25-100mm (equivalent) f/2-4.9 lens that Olympus claims is 'class-leading', and raw image capture.

The camera's new sensor is paired with the latest TruePic VIII image processor, seen in the OM-D E-M1 II, for improvements in speed and still image quality when being used in adverse conditions, such as low-light situations. There's also the capability to shoot 4K, and a 120fps full HD

video mode that can be used for slow motion. A four-mode super Macro system has been implemented, with microscope, microscope control, focus bracketing and focus stacking modes.

In-built Wi-Fi connectivity will let users transfer data, including GPS, compass, manometer and (now) temperature, to the purpose-built OI Track app alongside pictures and videos.

The Tough TG-5 is waterproof down to 15m, shockproof when dropped from around head height,

capable of resisting 100kg crushing down on it, and it will work down to a reported -10°C. A new anti-fog dual-pane protective glass prevents the lens misting up after extreme temperature shifts, and a newly redesigned control set is aiming at easier use when in harsh conditions or when wearing gloves. This includes a new dial that lets users control key functions such as exposure compensation.

The Olympus Tough TG-5 will be available in red or black from June, starting at £399.99.

HTC reveals latest flagship

HTC has introduced its latest flagship smartphone, the HTC U11, with a 12-megapixel rear camera that has a wide aperture of f/1.7. Auto-HDR boost aims to provide quick multi-image capture, and HTC is promising optical image stabilisation and autofocus speeds of 0.3secs. Users looking for more control over their shots will also be able to use manual settings and shoot in raw.

The front-facing camera features a 16-megapixel sensor with f/2 lens, and comes with 'UltraPixel' mode for better low-light performance.

The HTC U11 is out in June, priced £649.



The U11 camera overtakes the Google Pixel to become DxOMark Lab's top scorer

For the latest news visit www.amateurphotographer.co.uk

New Books

The latest and best books from the world of photography. By Oliver Atwell



World Press Photo 2017

by Rodney Bolt and David Campbell, Thames & Hudson, £18.95, 240 pages, softback, ISBN: 978-0-500970-78-2

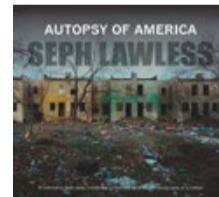


FOR MORE than 60 years, World Press Photo has highlighted the most dynamic press photography of the previous 12 months, and has often found itself at the centre of discussions about what reportage could and should be.

However, this can sometimes mean the jury-selected winners can be overshadowed by controversy. This year was no different. Turkish photographer Burhan Ozbilici, who was present during the art gallery assassination of Russian ambassador Andrei Karlov, took 2017's winning image. Chair of the judges, Magum photographer Stuart Franklin, actually voted against the image, feeling the widespread publication of the image gave oxygen to the extremist groups who perpetuated the murder. Should it have won? There's no right or wrong answer, and for that reason, this collection of the 2017 WPP images is well worth having on your bookshelf. ★★★★

Autopsy of America

by Seph Lawless, Carpet Bombing Culture, £24.95, 200 pages, hardback, ISBN: 978-1-908211-49-1



MANY books trace the gradual decline of America through its crumbling landscapes, with images appearing almost as if a hurricane has swept through the towns and cities. It's only later that we realise this is simply the result of economic entropy – a very unnatural disaster. This book from Seph Lawless takes this idea a little further. Where other photographers use subtlety, Lawless instead looks for scenes of almost post-apocalyptic beauty. The decay of these buildings is tangible, textured and immersive, and the project feeds into a culture saturated by post-apocalyptic novels and cinema. Except these locations are very real indeed. A deep vein of melancholy runs throughout, yet it's difficult to look away. This is a beautiful book with a strong message. ★★★★



Viewpoint Jon Bentley

With Boots about to close hundreds of its mini-labs, does that mean enthusiasm for film is waning? Maybe not, says Jon Bentley

When I heard that Boots was closing 220 of its in-store mini-labs, leaving just 100 nationwide, I was a trifle despondent. The high-street one-hour photo lab does so much to make film photography accessible, and Boots' cull was surely evidence of a declining demand for film photography.

However, after giving it some thought I'm not so sure. When I tested a variety of film-processing services a few years ago, from specialist labs and postal services to walk-in high-street operations, Boots didn't rate particularly highly. The colours were poor, the company didn't always keep to the promised collection time and the service didn't seem good value.

Close to perfect

I much preferred the results from the independent Palm Labs in Birmingham, run by the enthusiastic Steve Jones. C41-processed 35mm negatives are returned in Kenro file sheets, there's never a speck of dust to be seen and the colour balance in the scans is close to perfect. Steve's 120-roll, sheet film, E6 and cross-processing work is excellent too, as are his hand-printed prints.

Unlike Boots, Steve doesn't seem to be experiencing a drop in demand for his

services. He is so busy with his top-end work that I wouldn't dream of asking him to process and scan a film in an hour. When I need a quick turnaround of 35mm print film, I visit a Max Spielmann or a Snappy Snaps outlet. Now owned by the Timpson Group, better known for its shoe repairs and key-cutting, my local branches don't seem to be suffering Boots' problems of falling demand, either. There's a steady stream of people wanting their films processed, and my local outfits told me demand was steady or increasing.

Admittedly, the quality does vary. I find the Worcester branch the best of those near me. And the cost is very reasonable – my last film was excellently processed and scanned to CD for just £4. Given that I'd bought the emulsion from Poundland, this is a very economical way of pursuing analogue photography.

So, on reflection, I suspect the Boots' closures aren't evidence of a decline in enthusiasm for film, after all. Just to make sure that mini-labs don't disappear anytime soon, though, I'm going to make it a priority to use my local ones more. If we do let our mini-labs wither and die, they will be sorely missed.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

**Digbeth,
Birmingham. Taken
on Poundland
film, processed
and scanned at
Max Spielmann in
Worcester for £4**



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 6 June



Lose weight for summer

Want to travel light but still take great shots? We explain how to slim down your kit when planning a trip away



NICK BENTLEY/AMATEUR PHOTOGRAPHER

Lens flare in landscapes

Don't eliminate lens flare from your images! Instead, use it to convey a story or increase the mood of your shots

APOY results Round One

We reveal who won Sigma prizes worth more than £1,000 in the Black & White round of APOY 2017

On test: Canon EOS 77D

Canon's latest DSLR is aimed at aspiring enthusiasts. Michael Topham puts it through its paces

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Film poll

I still love and rate AP highly, but feel the only way I can continue to enjoy it is to stop reading your readers' poll, letters and so on. Why? I just can't agree with half the comments, and get fed up with nitpicking.

For instance, the poll on film. As I have mentioned before, as an OAP who gave up film in 2005, the move to digital was a revelation. I am getting results that would never have been possible before. I can go out for a walk and take as many pictures as I want, come home and print the best straight from SD card to printer. In my opinion, it's much more satisfying than waiting on film/slides, as well as being a whole lot less expensive. However, I am more than happy for those people with an interest/love of film to carry on enjoying it. (I used to help my brother in the darkroom in the late '50s and thought the whole process was magical). I just know what works for me.

'Mac' McInnes, East Lothian

You know what my reply will be – what do other readers think?! Geoff Harris, deputy editor



Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Brain power

Alan Davies (*Inbox*, AP 13 May) is mistaken in thinking that the human eye, in itself, is superior to the best camera lenses. It is our brain that produces a usable image, and much of that is fabricated. In the same way, camera-processing software is becoming increasingly powerful, and that's where the future lies. It will be a long time before we even begin to near the capability of 'Lightroom Brain'

Richard Barlow, Ceredigion

Are EU experienced?

In 2015, the EU Commission apparently set out to research information on the differences in

remuneration between the various member states regarding visual artists and writers: in layman's terms, how artists' pay varied across Europe. Apparently, it was supposed to shape future EU legislation and policy that might impact on artists' pay. The work was carried out by Europe Economics and the Institute for Information Law at the University of Amsterdam for the EU Commission, and included a survey of photographers, illustrators and designers.

I know these things take years, but I wondered whether

there had been any useful outcomes following this survey, and whether there were likely to be any benefits for visual artists such as photographers before Britain pulls out of the EU? Have any of AP's readers benefited?

Jill Beeton, via email

Interesting – this is the first we have heard of this, but if any readers have benefited from this scheme do get in touch – Geoff Harris, deputy editor

Celebrating the K1000

I'd like to respond to David Healey's *Viewpoint* (AP 20 May). I collect old 35mm cameras and use them as much as I can, despite also being a digital user. Like David says, the Pentax K1000 was, and still is, a great camera for students. It is entirely manual and you have to understand the relationship between film speed (similar to ISO), aperture and shutter speed to take good pictures and be creative. Like many SLRs of the time, it is basic and built like a tank. A good K1000 will outlive me and probably all present-day digital cameras.

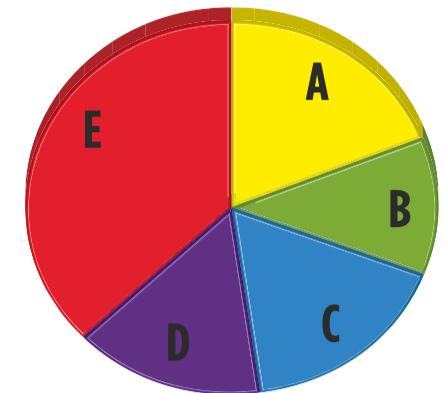
Buying old film cameras and using them is now a rational and cost-effective option. A good K1000 on eBay can cost as little as £40. Poundland sells 24-exposure film for £1. Film can be developed and scanned fairly cheaply. You can even do this yourself.

Will any manufacturers return to making 35mm film SLR cameras? Somehow I doubt it. New cameras would be expensive and who would buy them when it is so easy to get great cameras in great second-hand condition at low prices? **Roy Nash, via email**

Thanks for the comments. Makers are led by demand, so if there is enough demand for a new film SLR, we wager one will appear – Geoff Harris, deputy editor



Film can be surprisingly cost-effective



In AP 20 May, we asked...

Would you be interested in buying a brand-new film camera?

You answered...

A Yes, a 35mm manual SLR	19%
B Yes, a 35mm AF SLR	12%
C Yes, medium format	17%
D No, I buy them second-hand	15%
E No, I'm now fully digital	37%

What you said

'I have a variety of film cameras in different formats. If something I considered to be worth having comes along, I wouldn't hesitate to buy a brand-new one.'

'I would like to buy a medium-format rangefinder that's not too expensive – say, half the price of the Fujifilm GF670.'

'I was brought up mainly on black & white film and it was a sorry day when I got rid of my film cameras – but now I could never go back to it.'

'Yes, definitely. A Pentax 67 III with soft mirror action and a tripod mount for portrait orientation would be my dream camera.'

'Why no option for large format? My next new film camera will be a large-format Intrepid Camera. They are made new, to order, with a waiting time of about six weeks.'

'I really can't see myself buying another film camera, let alone a brand new one. Digital allows me to do what I want to do the way I want to do it.'

Join the debate on the AP forum

This week we ask...

Can digital black & white ever look as good as film black & white?

Vote online www.amateurphotographer.co.uk

In the bag



Andy Biggar and his wife Amy specialise in capturing the true character of dogs, and the special bond between an owner and their pet. They live in Cheshire and their farm is dedicated to dog photography. Visit www.AndyBiggar.com.

Canon EOS-1D X and Mark II

1 I have been a Canon user from day one and I am very lucky to own EOS-1D X and Mark II camera bodies. The AF on these cameras is incredible, and with the added low-light capability of the Mark II, as well as the complete weatherproofing, for me there is no better camera on the market for the type of photography I do.

Pelican waterproof memory card holder

2 It's important to protect your memory cards and this case is perfect, as it's robust and weatherproof. The foam housing means your cards will not be rattling around inside. It's not cheap, but it will last a lifetime and keep your valuable images safe.

Canon 24-70mm f/2.8L II USM

3 This lens is incredibly sharp and is perfect for allowing me to get a bit closer to my subject and really fill the frame. I use this for close-up head shots, capturing every detail perfectly, as well as group shots of dogs and their owners, or where I want to include the surroundings in the shot.

Canon 70-200mm f/2.8L IS II USM

4 This lens gives me complete flexibility in the field, from stunning portrait shots using the full



focal length with wonderful detail, to pin-sharp action shots. This really is one super-fast lens with stunning colour rendition and brilliant weatherproofing. It's a lens that really is bombproof.

Squeakers

5 You can buy these squeakers from auction websites for just a few pounds and they are well worth having

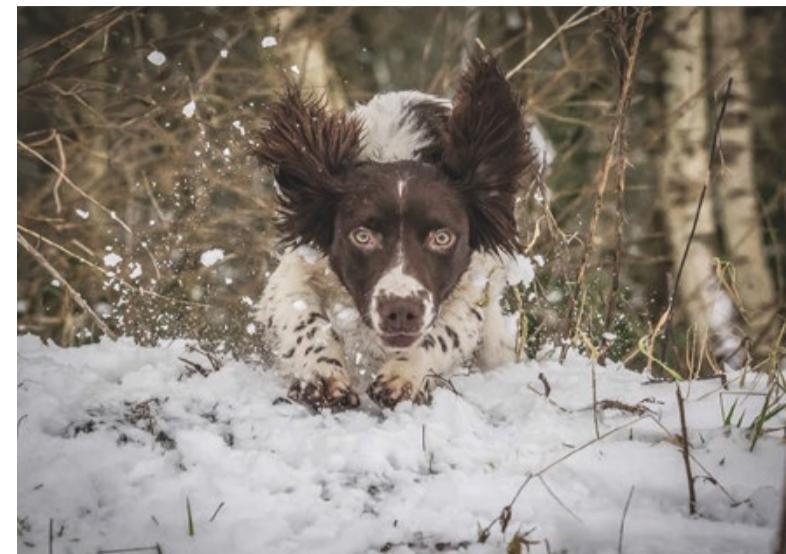
to get a dog's attention and those classic head-tilt shots that clients love.

Canon Speedlite 580EX II flash unit with diffuser

6 I try to use natural light as often as possible and position the dogs to capture the best available light. However, sometimes I need to use fill flash to lift the detail of the dog's face.

The TTL metering works very well on this Canon Speedlite, but sometimes it's worth using the manual setting to make sure that the light is not too harsh and is more consistent.

List of kit Canon EOS-1D X and Mark II, Canon 70-200mm f/2.8L IS II USM lens, Canon 24-70mm f/2.8L II USM lens, Pelican waterproof memory card holder, Canon Speedlite 580EX II flash unit with diffuser, Squeakers, Waterproof cover for camera and lens, Duracell industrial-grade batteries, Waterproof camera bag



Both pictures © ANDY BIGGAR

Action stations: An English springer spaniel in the snow

Sensor size explained

Camera sensors come in a range of sizes, with pros and cons to each. But how do you decide which is right for you?

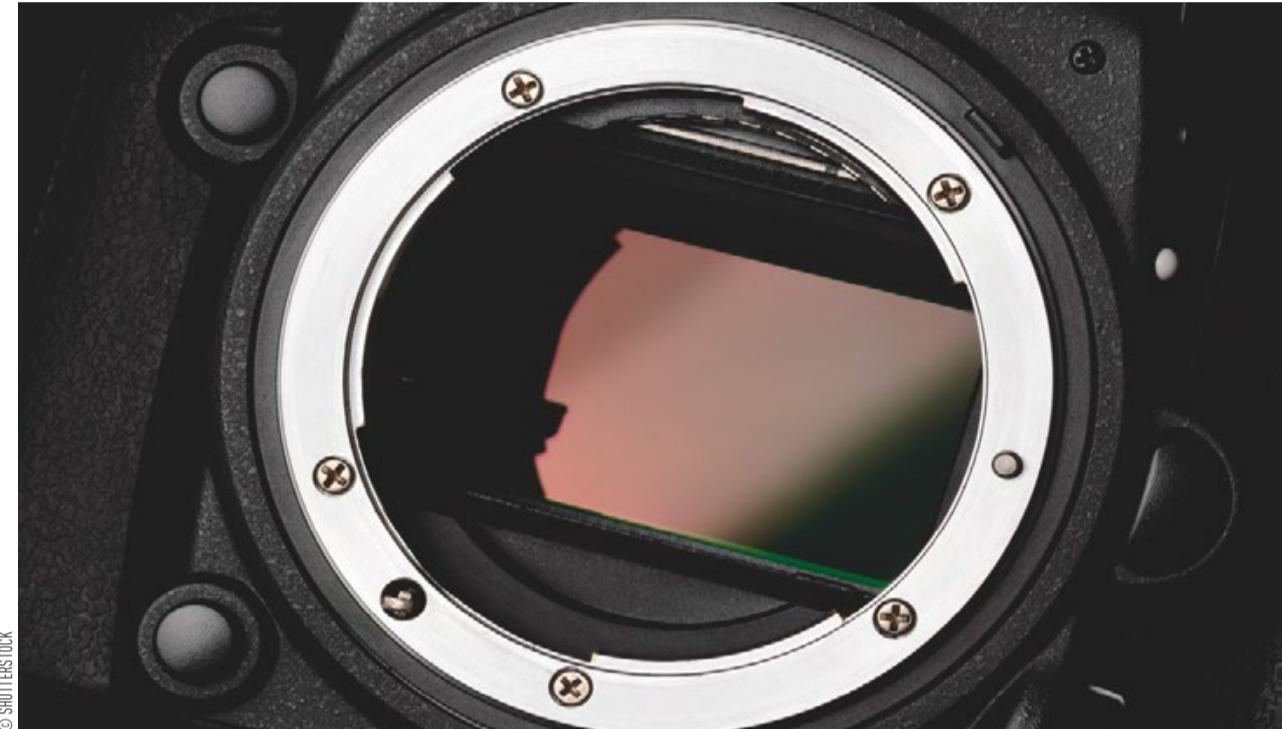
You may have heard people refer to their camera as full-frame or APS-C format – these terms relate to the size of the sensor that the cameras use to capture the image. A full-frame camera has a sensor that's the same size as a 35mm film frame, 36x24mm, while an APS-C format camera has a sensor that is about the same size as the classic frame of APS film. We say 'about' because the film format actually measures 25.1x16.7mm, while the sensors are usually a little bit smaller at around 23.5x15.6mm.

Moving down the scale a little further, Micro Four Thirds cameras have what is known as a Four Thirds type sensor which measures 17.3x13mm – and there are cameras like the Nikon 1 J5 that have 1in-type sensors measuring 13.2x8.8mm. Sensors smaller than 1in type are described as fractions of an inch, with 1/1.7in and 1/2.3in chips being common in compact cameras.

As a rule, cameras that have larger sensors tend to produce higher quality images than those with the same pixel count on smaller sensors. That's because the photo receptors, often called pixels, are larger and therefore able to receive more light. The more light they receive, the stronger the image signal will be and this helps keep down noise levels.

For the same reason a camera that has a larger sensor usually produces images with greater dynamic range, meaning that it will be capable of recording a wider range of tones in a single image.

Another benefit of a large sensor is that at any given focal length and aperture there's



Camera sensors come in several different sizes, with each type having advantages and disadvantages



Cameras with a large sensor will blur a background



'With portraits you might want to blur the background'

greater ability to restrict depth of field. That can be especially helpful with portraits when you might want to blur the background.

Big isn't always beautiful

While there are image quality advantages to a large sensor, there are a couple of downsides. The sensor is the most expensive component in a camera, and consequently the price of a full-frame camera is much higher than that of a comparable APS-C or Micro Four Thirds model.

Also, while the Sony Alpha 7-series of cameras bucks the trend somewhat, large sensors take up more room and need bigger lenses, making the whole system bulkier and heavier.

What's more, if landscape or macro photography is your thing, you may be more interested in having extensive depth of field rather than restricting it.

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David Healey ARPS

David is the photography tutor at King Edward VI Aston School, a multicultural grammar school for boys in Birmingham. He is also chairman of the Analogue Group of the Royal Photographic Society (RPS) and a volunteer photographer at Lichfield Cathedral. Visit rps.org/special-interest-groups

A guide to black & white film

The availability of more than 30 b&w films is witness to the renaissance of, and enthusiasm for, silver-based photography, says **David Healey**. Plus three pros reveal their favourite emulsions

During the announcement that Kodak would soon restart production of colour slide film to meet rising demand, Steven Overman, the company's Consumer and Film Division president, said: 'We are seeing a broad resurgence of excitement about capturing images on film... an irreplaceable medium for image creators to express their artistic vision.'

Similarly, the continued availability of more than 30 different black & white films is witness to the renaissance of, and enthusiasm for, silver-based photography. If you are new to film, or haven't used your film camera for some time, how do you choose the best film? Here we present a guide to film in general, as well as a survey of the more widely available general-purpose monochrome films.

Essentials of film photography

There are two main types of film, whether you use colour or black & white. The first is negative (or print) film that, once processed, yields a negative image of the scene you have taken. In turn, you create a positive by printing it in the darkroom or a photo-processing laboratory. Black & white negative film is easier than colour negative to develop and print in your own

darkroom. The second is positive (or reversal, slide or transparency) film that is designed for viewing by transmitted light or projection in a darkened room using a slide projector. Printing transparencies is now difficult due to the unavailability of reversal paper, but they do scan well.

Film comes in a variety of sizes, so choose the size that fits your camera.

Miniature (35mm, sometimes called 135) comes in cassettes, or in bulk reels for loading, in complete darkness, into reloadable film cassettes.

Then there is medium-format or 120 film, with the number of frames and frame size depending on the camera. For example, 15 or 16 exposures on 6x4.5cm, 12 exposures on 6x6cm, and so on.

Large format, or 5x4in, is pretty common, but several films are available in a variety of other sheet sizes. Ilford offers FP4 Plus sizes up to 20x24in, although some are special order only.

How film works

Film comprises an emulsion layer containing silver-halide crystals that form its visible structure (or grain). The silver halide breaks down into metallic silver and darkens when exposed to light, with the reflective (brighter) parts of the subject



Storm over Vestrahorn, Iceland, shot on Ilford Delta 400, selenium and thiourea-toned silver-gelatin print
© Tim Ridgman

darkening the film more than non-reflective (darker) parts. The image created is invisible or 'latent' until it is chemically treated during processing.

The first stage of processing, called development, makes the latent image visible, but the film remains light sensitive. The image is then made permanent using a fixing agent that removes unreacted silver halide. The film is then washed and dried, and the negatives can be viewed.

Grain in film, like noise in digital, affects a film's ability to record and render detail. Several more modern films have advanced tabular crystal, or 'T-grain', technology in the emulsion layer. The different shape and orientation of the crystals means improved image quality through reduced internal light scatter and increased resolution, and examples include Ilford Delta and Kodak T-Max.



Tim Rudman

The work of fine art photographer Tim Rudman has been exhibited in more than 50 countries, gaining him many top international awards. He is something of an authority on darkroom printing and toning techniques. His name is particularly linked with the beautiful process of lith printing.

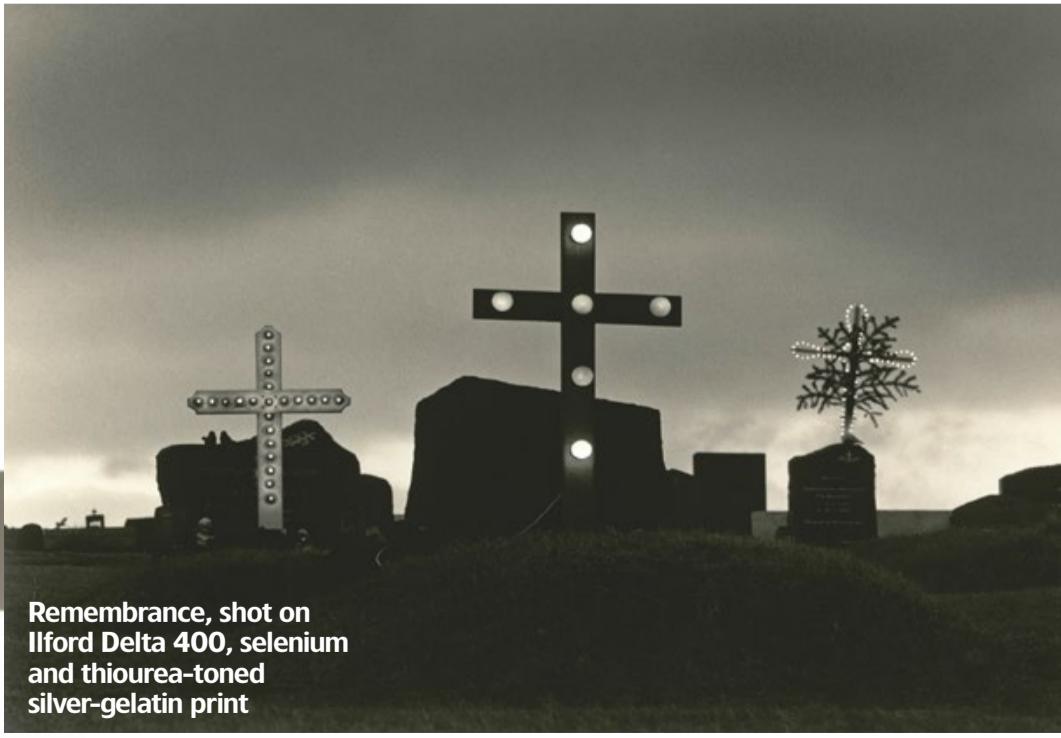
My favourite emulsion **Tim Rudman**

'FILM quality in today's market is high, and choice is usually dictated by a film's properties. The preferred film for my Iceland work over recent years has been Ilford's Delta 100 Professional, backed up by Delta 400 Professional when I need the extra film speed.'

'One of the reasons for this choice is that all the prints in my Iceland work are duo-toned in selenium and thiourea, and the bleach stage has a marked effect on the grain appearance. Although I like the crisper grain structure of Ilford FP4 and Kodak Tri-X for some work, the smoother grain pattern of Delta suits this series, and my interpretation of it, better.' Visit www.timrudman.com and www.iceland-anuneasycalm.com.



© TIM RUDMAN



Remembrance, shot on Ilford Delta 400, selenium and thiourea-toned silver-gelatin print



Giles Duley

After 10 years as an editorial photographer in the fashion and music industries, Giles Duley now focuses on shooting humanitarian projects, working with respected charities across the globe. In 2010 he was nominated for an Amnesty International Media Award.



Ilford XP2 Super is a colour film designed to produce black & white prints, so is ideal for photographers without a darkroom who want to shoot in black & white, and then scan or print quickly as it can be processed in a high-street colour minilab. Most high-street minilabs print on colour paper, which produces a different print tone to conventional film or if printed on silver halide black & white photo paper (which is how Ilford Lab Direct prints it).

Film and ISO

Digital photographers can alter the sensitivity of the sensor to light for each frame, or let the camera manage it automatically. Films have optimum speeds, much like a sensor's 'native' or ideal ISO speed. For example, Ilford's current range goes from ISO 50 to 3200.

Once a film is loaded, you are committed to shooting every frame on that roll at the same ISO speed, so make sure you choose a film to suit your subject and lighting.

You can overcome a roll of film's fixed ISO by having two cameras, one loaded with slow or normal-speed



© GILES DULEY/UNHCR

Refugees, Lesvos, Greece, 2016, shot on Ilford HP5 and scanned from negative

'In this digital age my work produced on HP5 still stands up against any other, but it also has a warmth, tactility and humanity that I feel digital can never give you'

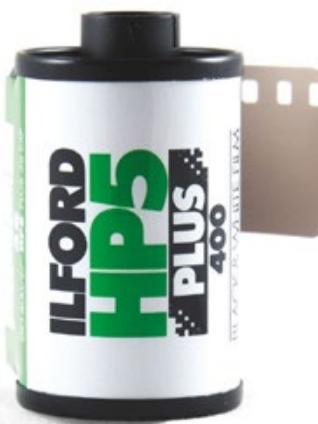
Idomeni Camp at night,
Greece, 2016, shot
on Ilford HP5 and
scanned from negative



My favourite emulsion **Giles Duley**

'WHEN I picked up my first camera at the age of 18, I put in a roll of Ilford HP5 and have never looked back. I've tried other emulsions, but I keep returning to HP5. It can be pushed, has great grain and good contrast – and I trust it. Last year I worked with the band Massive Attack – we were projecting large portraits of refugees on huge plasma screens behind them as they played.'

Nobody could believe the clarity of the images. In this digital age my work produced on Ilford HP5 still stands up against any other, but it also has a warmth, tactility and humanity that I feel digital can never give you.' Visit www.gilesduley.com.



© GILES DULEY



Black & white negative films

IN THIS summary, film is categorised by speed and descriptions are based on manufacturers' current published information.

Slow film

ISO 50 and under

Low film speed means very fine grain (if a suitable developer is used), so it suits big enlargements, still lifes, using wide apertures for shallow depth of field, or long exposures. **Ilford Pan F Plus** (ISO 50; available in 135, bulk and 120 sizes) is currently the most widely available slow film.

Medium-speed film

ISO 64 to 200

For use in most situations with bright light, modern medium-speed films are capable of very high quality, fine-grain images, and each emulsion will give different results, as with all films.

Foma Fomapan 100 Classic (ISO 100; available in 135, bulk, 120 and sheet), offers high resolution, wide exposure latitude and fine grain.

Foma Fomapan 200 Creative (ISO 200; available in 135, bulk, 120 and sheet), a T-grain formulation for higher sharpness.

Fujifilm Neopan Acros 100 (ISO 100; available in 135 and 120), with 'super-fine grain'.

Ilford FP4 Plus (ISO 125; available in 135, bulk, 120 and sheet) has fine grain and outstanding sharpness.

Ilford Delta 100 Professional (ISO 100; available in 135, bulk, 120 and sheet), with exceptional fine grain and sharpness.

Kentmere 100 (ISO 100; available in 135 and bulk), a lower-priced general-purpose film.

Kodak T-Max 100 (ISO 100; available in 135, 120 and sheet), a very fine-grained film with high sharpness and resolving power.

High-speed film

ISO 400

This is for use in lower light. While extra speed gives photographers the ability to use higher shutter speeds and smaller apertures for greater depth of field, the grain is coarser than with a slower film. This category contains the two classic fast films: **Ilford HP5 Plus** and **Kodak Tri-X**. Why not shoot a roll of each under identical conditions and compare them?

Foma Fomapan 400 Action (ISO 400; available in 135, bulk, 120 and sheet), a traditional formulation.

Kentmere 400 (ISO 400; available in 135 and bulk) a lower-priced general-purpose film.

Ilford HP5 Plus (ISO 400; available in 135, bulk, single-use camera, 120 and sheet) is a medium-contrast film, making it especially suitable for action and press photography.

Ilford Delta 400 Professional (ISO 400; available in 135, bulk and 120), is an ultra-fine grain for its speed, thanks to tabular grain technology.

Kodak Tri-X (ISO 400); available in 135, bulk and 120 ISO 320; available in sheet), this has a classic grain structure that can be push-processed up to ISO 1600.

Kodak T-Max 400 (ISO 400; available in 135, 120 and 5x4 sheet), a sharp, fine-grained film with T-Grain technology.

Ilford XP2 Super (ISO 400; available in 135, bulk, single-use camera and 120), this sharp, fine-grained C41-colour-process monochrome film has wide exposure latitude.

Very high-speed film

ISO 800 and above

For use in extremely low light, such as indoor concerts.

Ilford Delta 3200 (ISO 3200; available in 135 and 120), is particularly recommended for exposing in the range ISO 1600–6400, depending on development technique.

Specialist films

Also available are:

Ultra-high-resolution low-speed films; orthochromatic films that are more responsive to the green part of the spectrum (film listed above has a wider spectral sensitivity so is 'panchromatic'); and near-infrared-sensitive films that yield negatives with very different tonality with red or infrared camera filters.

Reversal film

Those designed to give retro-looking images.

Instant film for instant cameras

(These films will be the subject of a separate survey.) Watch this space!

Black & white film labs

Ilford XP2 Super can be processed in any colour minilab: just tell them that it is C41-colour-process film. Ilford offers a service to print XP2 on traditional photo paper, as well as a full lab service for conventional black & white film.

www.ilfordlab.com 01565 650 000

Other labs include

www.dscolourlabs.co.uk 0161 474 8680

www.peak-imaging.com 0114 224 3207

www.palmlabs.co.uk 0121 622 5504

www.digitalab.co.uk 0191 232 3558

www.the-darkroom.co.uk 01242 239 031

www.kodakexpresscamden.com 0207 387 9882

www.frostphotocentre.co.uk 0121 323 2419

Film manufacturers

www.filmferrania.it

www.foma.cz/en/photomaterials

www.fujifilm.eu/uk/products/analogue-photography/p/neopan-100-acros-2

www.ilfordphoto.com/home.asp

www.kentmere.co.uk

imaging.kodakalaris.com/professional-photographers/photographers/professional-film

Further reading

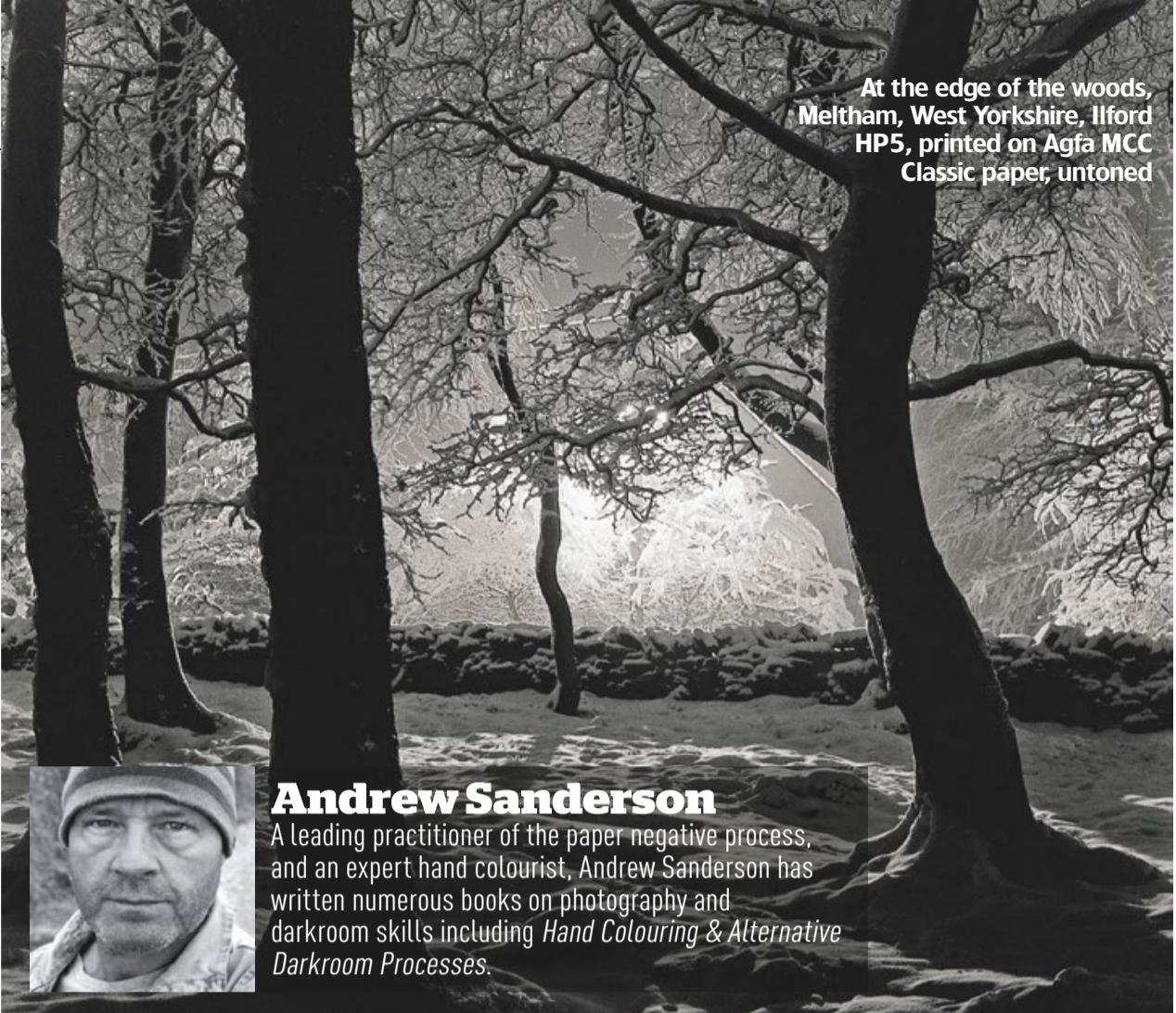
The Darkroom Handbook by Michael Langford (Ebury Press)

The New Photographer's Handbook by John Hedgecoe (Ebury Press)

There are useful sections in *Fundamentals of Photography* by Tom Ang (Mitchell Beazley), which covers digital and film, as does Langford's *Starting Photography* by Michael Langford (Focal Press).

Ilford videos

You can watch some great Ilford film how-to videos on YouTube (www.youtube.com). There will also be a selection on the company's revamped website (www.ilfordphoto.com) very soon.

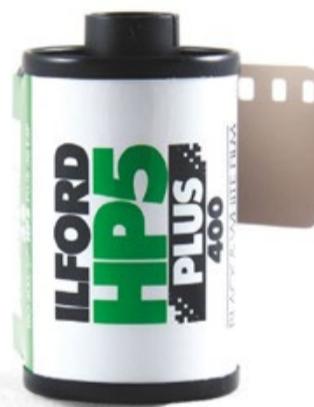


Andrew Sanderson

A leading practitioner of the paper negative process, and an expert hand colourist, Andrew Sanderson has written numerous books on photography and darkroom skills including *Hand Colouring & Alternative Darkroom Processes*.

My favourite emulsion Andrew Sanderson

'I HAVE been using Ilford HP5 since 1977, shortly after it was introduced, and it has worked well in all sorts of situations. I have rated it as low as 100 ASA (ISO), and as high as 3200. I mainly rate it at 200 in high summer and ISO 800 on dull winter days. All other times I keep it at box speed. It responds well in all kinds of developers and I have had results from Ilford ID-11, pyro, two bath, Rodinal, caffenol and a number of others. I've even processed it in paper developer and had interesting results. It can be processed to give subtle results, or mistreated to obtain gritty, grainy results. An excellent all-round film.' Visit www.andrewsanderson.com.



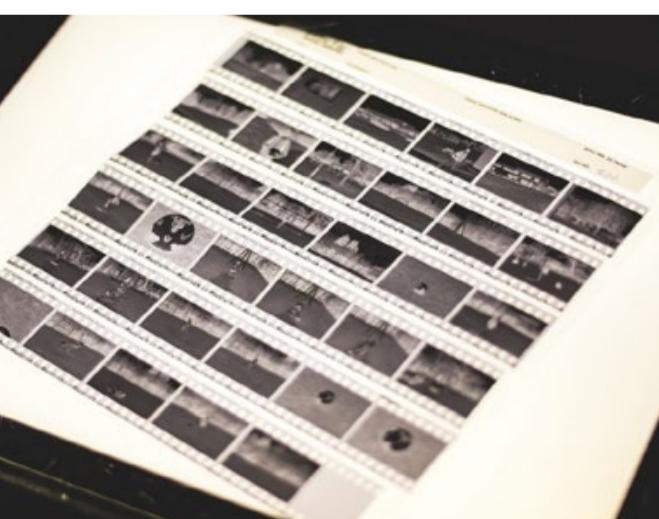
► film and one with fast film.

It is also possible to vary the speed of an entire roll using a technique called push/pull processing. However, there is some loss of quality and not all films respond well to it. You'll need to research and experiment to find the best combination of exposure, developer and development time before exposing a roll of ISO 100 at ISO 1600, for example!

short-dated film it should be usable (as will black & white film slightly past its best-before date) if it has been stored below 20°C in a dry place. I keep film in sealable freezer bags in the vegetable compartment of a fridge. Colour film does shift in colour with age, although refrigeration helps minimise this. Allow it to come to room temperature before use.

Very old film, or even in-date film that has been badly stored, can lose ISO speed and produce grey, flat results due to low doses of naturally occurring radiation causing fogging – an effect akin to partly exposing a film to light. Films that have deteriorated may need specialist processing (Peak Imaging offers such a service).

Try a variety of films to see which one suits your photographic style and subject. Practice and experience will help you understand each emulsion's strengths and weaknesses, and help you to choose film that suits a subject and lighting. Look out too for Ferrania's P30 ISO 80 retro-look black & white negative film, due out later this year: its introduction is another sign of the allure of film.



There are still plenty of labs around the country that can process your film

Characteristics of film

The look and 'feel' of your negatives will depend on the developer you use. A general-purpose fine-grain developer like Ilford's Ilfosol 3 or Ilfotec DD-X will develop a wide range of Ilford's films and those of other manufacturers. However, film makers often recommend film developers. Consult the data sheets usually found on the manufacturer's website, where you will also find guides on storage, exposure, contrast, filtration, processing and exposure correction during long exposures.

Film has a best-before date, usually several years ahead. If you are offered



Linhof Techno, Phase One P45+, 40mm Rodenstock Digaron-W lens. 1/8 sec @ f/16, iso 50

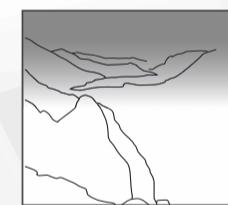
Crummock Water

The English Lake District has been immortalised in literature, poetry, painting and photography since the dawn of the Romantic era. I am lucky to have friends living in the Lakes, and it was they who guided me to this magnificent prospect of Crummock Water early one autumn morning.

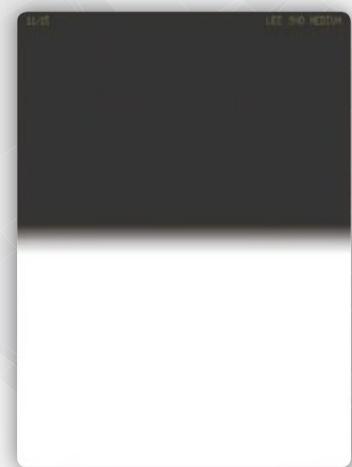
The sun rose into a mostly clear sky, but as soon as the cloud built over the central lakeland fells the light became inspiring and ever-changing for almost an hour. It was one of those occasions to be grateful for digital photography, for in days past this would have cost a fortune in exposed large format film!

Great perspective, cool foreground shadow light and warm sun rays, but highlight/shadow range was extreme. Fortunately, a medium 0.9 ND graduated filter (three stops) did most of the work needed to balance the dynamic range discrepancy. LEE have made medium grads for me, and others, to order for a while; these are now being made available to all. Carrying several different strengths of grad enables me to tune exposure balance really accurately in camera.

It was a thrill to subsequently discover a painting by JMW Turner of Crummock Water, with stormy lighting and a rainbow over the lake, made over two hundred years earlier.



LEE 0.9 ND
medium grad filter



Medium grad filter



Joe Cornish
www.joecornishgallery.co.uk



leefilters.com

The house of Ilford

In the past three years, film sales have been on the rise, says **Tracy Calder**, making it the perfect time to visit Harman Technology – home of Ilford Photo

In 1879, Alfred Harman began manufacturing gelatino-bromide 'dry' plates from the basement of his house in Ilford, Essex. He chose this location for two main reasons: its proximity to London and its clean, dust-free environment. At first he had five staff, but his wife and housekeeper often assisted him.

In time, Harman changed the name of his house from Langsett to The Britannia Works. Henceforth, the plates his team produced were known as Britannia Plates (later Ilford Dry Plates). 'The formation of his business was one of the essential actions that took photography from amateur hands and set it securely on the way to becoming a significant, highly skilled, professional industry,' suggests Michael R Peres in his book *The Focal Encyclopedia of Photography*.

Great believer in innovation

By 1886, Harman was running a thriving plate-manufacturing factory called the Britannia Works Company. He was a great believer in innovation, and a man of high standards, so it came as no surprise that, in 1889, he hired a quality supervisor to ensure that every plate was as close to perfection as possible.

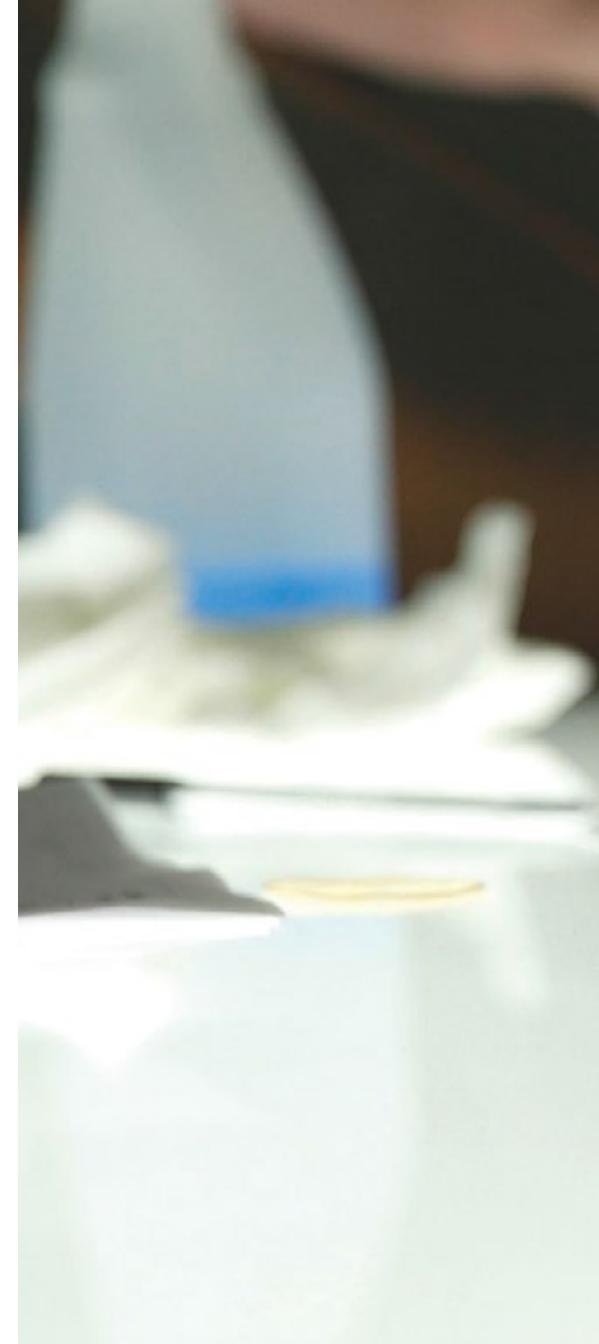
Just over a decade later, the company changed its name to Ilford Ltd, and Harman stepped away from the day-to-day running of the factory (although he remained a

member of the board for some years). He died in 1913, aged 72.

The company Harman established has gone through many changes over the past century, but some of the greatest have taken place in recent years. Like all silver-halide photographic companies, Ilford Imaging UK Ltd suffered from the arrival, and rapid popularity, of digital photography. Consequently, in 2004 it filed for insolvency (the Swiss-based arm, which focused more on digital products, remained in profit).

Right: Quality officer Karen Law carefully inspects a roll of processed film

Below: Coating plant manger Kevin Hodgson with a scale model of the 40-acre site



A year later, the black & white photographic business and the premises in Cheshire were acquired by Harman Technology – created by former directors of Ilford Imaging UK. The name Harman was an obvious choice and signalled a return to the company's core values, namely its dedication to innovation, development and precision. While





the battle is far from over, Harman is clearly up for the fight.

The company's optimism does not seem entirely misplaced: 'We have seen a global resurgence in film sales for three years running, with 2016 seeing a 5% growth in film volume,' says marketing communications manager Matt Parry.

This renewed interest has been echoed elsewhere in the photo industry, with many people citing 18-34 year olds as the driving force behind it. But sales and marketing director Giles Branthwaite is keen to stress that Ilford Photo has no plans to abandon its established client base. 'We are not going to change the product in any way to upset people,' he says. 'But those who have been using our products for a while understand that there is a future we need to try to build upon.'

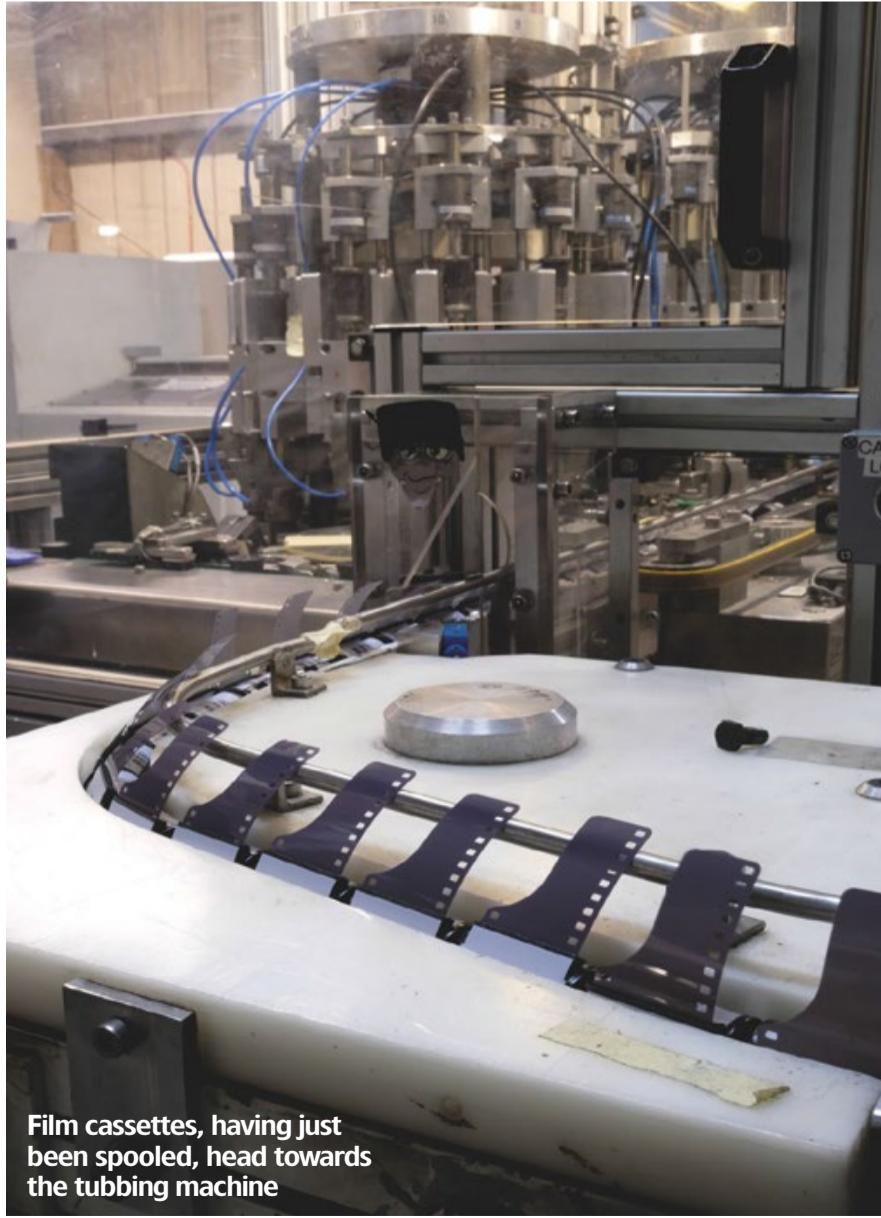
The company is aware that few students studying photography continue to use film once they have completed their courses. 'We need to find ways to make the hobby stick so they keep using film afterwards,' says Giles, 'because that's the long-term future; these people in their 20s and 30s.'

Harman Technology Ltd managed to weather the storm of the last UK recession by cutting

costs and downsizing. 'In 2011, our sales of film and paper bottomed out, and after that we started to see growth, which was incredible,' says managing director Peter Elton. 'We are a much smaller company than we were as Ilford in the 1970s, but we are starting to grow. The great thing is that we are seeing a lot of young people shooting film for the first time, and we are excited by that.' Naturally, their film of choice is Ilford HP5 Plus. 'You can use it in all sorts of conditions, and it's very forgiving,' explains Peter. 'Sales in medium and large-format film are up, too.'

On the production line

Recently, AP was given the rare opportunity to watch rolls of Ilford HP5 Plus film coming off the production line at the Harman Technology factory in Mobberley, Cheshire. Driving down the main concourse towards a cluster of imposing buildings, it's hard to ignore evidence of the recession-busting cutbacks Peter Elton refers to – it's a huge site, and not all the buildings are occupied. (At its height, Ilford Imaging UK employed 1,800 people on-site; this number now stands at just under 200.) At around 40



Film cassettes, having just been spooled, head towards the tubbing machine

acres, the plot feels a little oversized for the company's current requirements, but plans to rebuild the factory on a smaller footprint are being considered.

Our first port of call is Emulsion Plant 2 (EP2), where I am greeted by coating plant manager Kevin Hodgson and emulsion plant manager Andrew Cross, and asked to don a lab coat. All of Harman's film and paper emulsions are made here, before being transferred to the coating plant. Within minutes, Andrew has launched into a passionate account of how silver-halide crystals are grown. Solutions of silver nitrate and a suitable halide (such as bromide) are mixed together, with the reaction occurring in a protective colloid (usually gelatin). The size, shape, structure and composition of the crystals depends on the conditions in which they are grown – Kevin and Andrew both have degrees and PhDs in chemistry.

Visiting the factory

Before visiting the factory, I had been warned not to expect banks of shiny new machinery, and there's certainly a 1970s/80s vibe to the place. I'm a big fan of the mantra, 'If it ain't broke, don't fix it', so I'm pleasantly surprised. Much of the process used to be manual, until the 1990s when the company spent \$5m fully automating it,' recalls Andrew. 'At the end of this year we are going to undertake a \$500,000 investment to improve the automation of the plant further.'

At one point there were 18 emulsion-manufacturing technicians working in EP2, and now there are only four. 'The plant

doesn't need to roll continuously,' explains Andrew. 'If it did, we would be producing emulsions more quickly than the coating plant could cope with.' Naturally, automation isn't always a good thing for employees, but there's no denying its efficiency – and machines always need to be observed and maintained.

Next, Kevin takes me to the coating area where a roll-coating machine known as M14 (it's actually the 13th version, but the company was feeling superstitious) applies thin layers of emulsion to a plastic (or paper) base. This process is carried out under safelights, and requires a clean and dust-free environment. As a result, I'm directed to an office where two technicians sit observing the machine via a series of cameras.

What they're looking for are defects that might compromise the quality of the product. Despite its size (roughly 500m long), the machine was transported from the previous factory in Brentwood to its current location. 'When we brought it here we noticed that the end product had less fog in the emulsion than it did previously,' says Andrew. 'It was all to do with the change in water quality.'

Finally, we head to the film-finishing area, where I meet finishing manager Gaynor Hill, who hands me a pair of earplugs. This is the place where film is cut into strips, perforated, inserted into canisters and packed into boxes, ready to leave the factory. A number of people are

Rolls of film are regularly processed and checked for small defects

'I had been warned not to expect banks of shiny new machinery, and there's certainly a 1970s/80s vibe'

Visit the new Ilford Photo website at www.ilfordphoto.com for how-to videos, reader galleries and technical product information.

tweaking dials and pressing buttons, but they move around each other like they're performing an intricate dance. Many of the employees have been at the factory for 20 years or more, and their familiarity with the machinery – and fondness for each other – is refreshing to see.

'We've got a very loyal workforce who are incredibly experienced,' says Peter. And it's this loyalty, knowledge and quest for perfection that drives the company forward. Alfred Harman would have been proud.



Kevin Hodgson and I walk towards the Sensitising buildings (used for emulsion making and coating)

Amateur Photographer

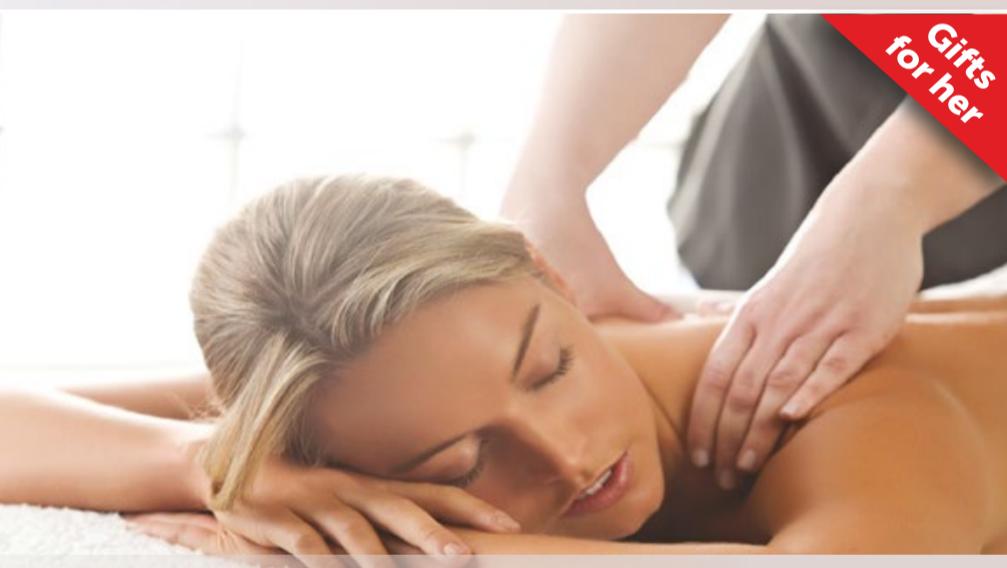
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The Soldier's Kodak

In his new book, author and military historian **Jon Cooksey** looks back at the one camera that was able to democratise photography for the troops of the First World War – the Vest Pocket Kodak

It was not just their 'troubles' that many of the men – and women – who marched away between 1914 and 1918 packed into their 'old kit bags'. Along with their absolute military essentials, they slipped another, unofficial, item into their pack or tunic pocket: the new, exciting, compact Vest Pocket Kodak camera – the VPK. Transported to

battlefields around the world, these cherished VPKs were the tools by which the ordinary soldier or nurse would capture the significant events of what would be the single greatest adventure of their lives – in real time. No other army in history had been able to record its war in detail but the men and women of 1914–1918 had the technology; they had their trusty



The 1912 launch of the Vest Pocket Kodak sparked an unprecedented craze for photography



© JON COOKSEY

VPKs – blatantly advertised as the 'Soldier's Kodak' – and they were determined not to miss a minute.

The VPK

Battlefield photography was not a new phenomenon. The first war photograph had depicted a scene from the American–Mexican War of 1846, and the photographs taken by Roger Fenton in the Crimea and Mathew Brady's team during the American Civil War broadcast the gruesome realities of conflict to a wider audience – albeit often staged.

But such technology was cumbersome. Roger Fenton and Mathew Brady had used wet-plate technology with its associated large, unwieldy cameras that needed long exposure times. However, Kodak launched its new medium for the masses in 1912, just two years before the outbreak of the First



'It was not much bigger than today's iPhone and was instantly recognisable by its organic, curved design, enamel finish and black leather bellows'

World War. The response was astonishing. Thousands invested in the new VPK technology – smaller, lighter, portable cameras using celluloid film, which produced images of a consistent quality – and were bitten by the photography bug. A craze was born. Now, ordinary people did not have to rely on professional studios or official photographers as a means of recording their lives and the lives of those around them. They could do it for themselves. And so they did, in their thousands, with many soldiers among them.

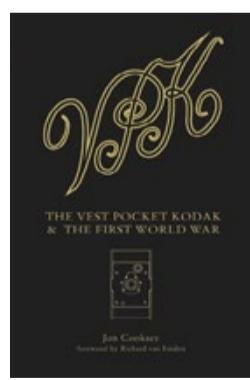
Packing their VPKs, they marched off to war. They had no idea where

they were going or what fate awaited them, but they would document their days and snap their deeds along the way.

Always ready for action

Kodak had introduced its 'new Vest Pocket Kodak' to the world in its catalogue of 1912. 'This wonderfully compact little camera... is always ready for action.' It was six years since it had ceased production of the No. 0 Folding Pocket Kodak, but the concept of its compact, built-in rollfilm mechanism and pull-out, strut-supported lens board were redesigned and re-engineered to fit into a lightweight, all-aluminium

Above: Senior officers mixing with other ranks in 1915. This picture was taken several weeks after the British Army had banned the use of cameras



The Vest Pocket Kodak & the First World War by Jon Cooksey, is published by Ammonite Press, £7.99, ISBN 978-1781452790

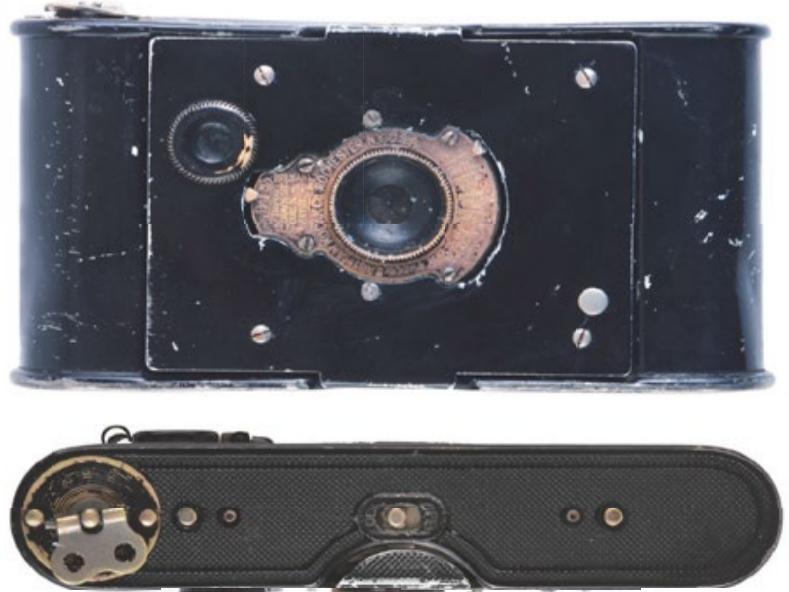
body, while its $1\frac{5}{8} \times 2\frac{1}{2}$ in negative format film was reconfigured into a smaller cartridge to create what would become known as the eight-exposure 127 film in 1913. The result was a smaller, more compact and lighter camera. Measuring just $1 \times 2\frac{3}{8} \times 4\frac{3}{4}$ in and weighing in at nine ounces, it was not much bigger than today's iPhone and was instantly recognisable by its organic, curved design, shiny, black enamel finish, nickel-plated struts and black leather bellows when extended. Now, amateur photographers at the start of a the 20th century had a window through which they could capture and document their new-fangled, rapidly changing, brave new world for \$6 – half the average weekly wage in the United States – or 30 shillings in Britain, with rolls of film at just 20 cents apiece. The VPK – an



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Above: Lieutenant Harry Colver of the 1/5 York and Lancaster Regiment (right) poses with fellow officer Lieutenant Alfred Carr on York station platform, in April 1915, as they wait for the train that will take them to Folkestone on the first leg of their road to war

Below: Thousands of the light, portable cameras made their way to Europe during the First World War



'The wisdom of soldiers taking their own cameras to the front was never questioned'

part in what they sensed would be the greatest test of their lives, just as they had snapped their escapades on holiday in peacetime. Understandably, given such an existential crisis, the popularity of the amateur photography craze amongst the soldiery was not a high priority at the War Office, and the wisdom of soldiers taking their own

cameras to the front was never questioned. With no-one checking on the numbers of cameras carried – more often than not by officers – or the content of any photographs taken, the men of the British Expeditionary Force began snapping away immediately, charting every twist and turn of the embarkation, the channel crossing, the march to the front and eventually the fighting. Many officers, some of them holding very senior positions in regular British infantry battalions with long and illustrious records, documented the early months of the war in great



Great adventure

When war broke out in August 1914, hundreds of British soldiers took their VPKs to France in what many expected to be a short but glorious war of adventure. Their hope was to capture on film, for posterity, their

detail – from the first engagements at Mons and Le Cateau in August 1914, throughout the Great Retreat, the battles of the Marne and the Aisne in September and the onset of trench warfare during the winter of 1914–1915.

Action shot

The first uncensored ‘action’ shot of the war – the transport column of the 1st Battalion the Middlesex Regiment under shell fire on the high ground south of the River Marne, complete with wounded and bleeding officer – appeared in the new wartime weekly *The*

War Illustrated on 21 November 1914. Fearing the potential intelligence and propaganda value should soldiers’ photographs fall into the wrong hands, the British Army issued a General Routine Order (GRO) before Christmas 1914: ‘The taking of photographs is not permitted... Any officers or soldier... found in possession of a camera will be placed in arrest, and the case reported to the General Headquarters.’

Images of British soldiers openly ‘fraternising with Fritz’ in no man’s land at Christmas 1914 rocked the authorities when they appeared in



Jon Cooksey is a military historian who has worked on radio and TV documentaries such as *Heroes at War* (BBC Radio 5 Live). He is the author of 20 titles, and has written for national magazines and newspapers.

the press in January 1915. A catch-all War Office Instruction (WOI) was issued in March 1915, banning the possession and use of cameras in all operational theatres. Many officers and men duly sent their cameras home, but some continued to snap away, oblivious to, or in spite of, the warnings and often with the collusion of their superiors. Some continued to use their VPKs throughout 1916 into 1917 and even 1918. Their images – taken by, and of, ‘everyman’ and ‘everywoman’ at war – would forever link the Vest Pocket Kodak to the first ‘Great War for Civilisation’.

AP

Men of the 1st Battalion East Lancashire Regiment take cover on a hillside south of Solesmes, France on 25 August 1914. Photograph taken by battalion second-in-command Major Thomas Stanton Lambert



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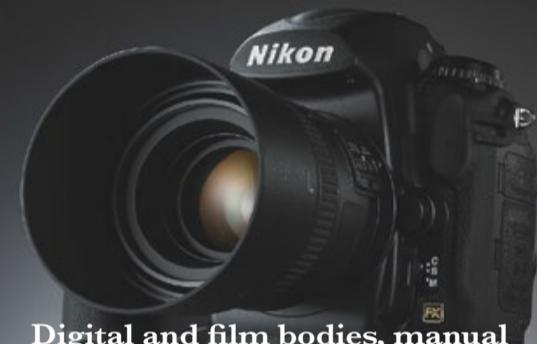
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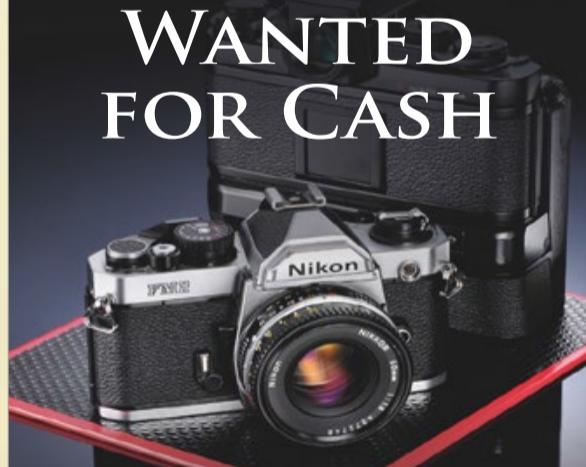


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Ralph Abernathy (rear)
and Dr Martin Luther
King (centre) lead the
way on the road to
Montgomery,
Alabama, 1965



Fighting for rights

In his 55-year career, **Steve Schapiro** has witnessed many key events in modern US history, and made some of the most enduring images of the civil rights movement. **Steve Fairclough** finds out more

Steve Schapiro picked up his first camera when he was nine years old. It was a 127 Kodak, and he was at summer camp. However, what influenced his career most was Henri Cartier-Bresson's *Decisive Moment*. He explains, 'I would go out and try to photograph that way – capturing the exact moment that was the height of action or emotion.'

From these beginnings, Steve went on to study with the legendary US photojournalist W Eugene Smith. He recalls, 'I stayed with

Eugene Smith in 1961 and he really taught you how to make prints in terms of getting intense blacks and intense whites. Sometimes he used up to 250 sheets of paper to make one master print.'

Printing wasn't the only thing he mastered from working with Eugene Smith. 'I also learned a feeling for humanity from him, as well as tricks of the trade – for example, a picture works best if there are two points of interest in it. So it won't be just a portrait of someone – there will be something

Below: A standoff between protestors and Alabama state troopers before the third Selma march



Steve Schapiro pictured while travelling with Robert Kennedy in 1966

else that reveals more about them, and your eye will go back and forth between the two. It becomes a more satisfying experience and you stay with the photograph longer.'

Unsurprisingly, given his tutelage under a photographer such as Eugene Smith, Steve developed an ongoing interest in journalistic photography. He reveals, 'As I was growing up, the most important magazine you could be a photographer for was *Life*. I did my own projects – I went to Arkansas on my own and did a story on migrant workers there.' That story was picked up and published, without a fee, by a small Catholic magazine called *Jubilee* and subsequently *The New York Times Magazine*.

Steve admits, 'I would just keep going to *Life*. I did a story on narcotics addiction in East Harlem and took it to them. Finally, they gave me an assignment, and I started working regularly for them.'

The civil rights movement

Steve's rise to prominence as a photojournalist came through his coverage of the US civil rights movement. It started with a 1962 essay by James Baldwin, which appeared in *The New Yorker* and went on to become the book *The Fire Next Time*.

'I read the essay and I was taken by it and taken by Baldwin,' Steve recalls. 'I asked *Life* if I could do an essay on him, which they and he agreed to. The next month, I travelled with him from Harlem to Durham, North Carolina, then on to Mississippi and New Orleans. In the course of it, I met a lot of



► civil rights leaders and also became much more involved in photographing civil rights.'

Between 1963 and 1968, he continued to photograph the movement, including riots in Brooklyn, the march on Washington and, in particular, the Selma to Montgomery marches. He also frequently photographed the figurehead of the civil rights movement, Dr Martin Luther King.

'When Dr King was shot, I was in New York, and *Life* had me fly immediately to Memphis,' Steve explains. 'When I got there, I found out the shots had been fired from a rooming house, so I went there – and there was really no security whatsoever. The shots were fired from a second-floor bathroom, where the assailant stood in the bathtub and levelled his gun on the windowsill. I saw a dirty handprint on the wall that could only have been made by someone standing in

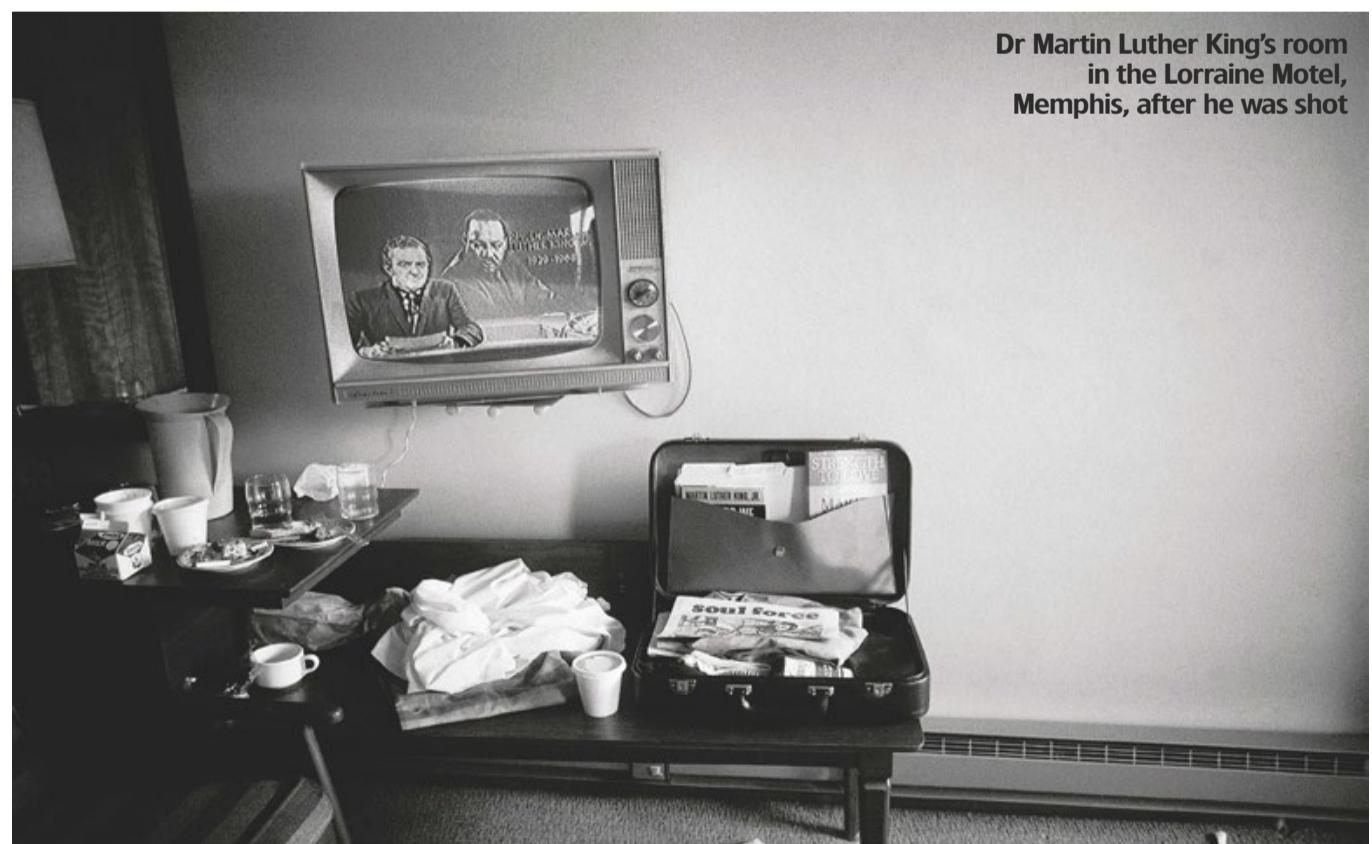
Above: Schapiro barely noticed Dr Martin Luther King in the background when capturing this image of Reverend Ralph Abernathy, Dr King's best friend and advisor, in Mississippi, 1963

Right: A court order allowed only 300 people to march to Montgomery. President Lyndon B Johnson provided security for the five-day march in 1965, which included 2,000 army troops and 1,000 military police



'You didn't think what you were doing was part of history. You were simply photographing a news event'

Dr Martin Luther King's room in the Lorraine Motel, Memphis, after he was shot



the bathtub. I photographed it and *Life* used it over a full page the following week.'

After this, Steve went to the room at the Lorraine Motel where King had been staying. 'I saw his attaché case,' he says. 'Inside were his books and hairspray, and a magazine called *Soul Force*. There were worn shirts and old Styrofoam cups lying around. Then his image came on the television behind an announcer, and I photographed this all together. It became symbolic to me, in the sense that the physical man was gone forever, his material things remained, and yet he still hovered above us.'

The haunting shot of Dr King's empty motel room and more than 100 other images by Steve Schapiro feature in the revised edition of *The Fire Next Time*. For the book, Steve went through his contact sheets and uncovered some previously unpublished photographs. 'I found four or five pictures that are particularly good and which had somehow escaped everyone's



attention. Even the picture of Martin Luther King's motel room had never been clipped [on the contact sheet] by *Life* to be printed.'

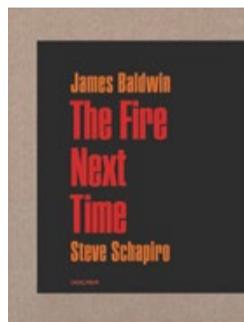
Of Dr King, he notes, 'In a lot of pictures I see him looking into the crowd – I mean, he had so many death threats and here he was, this incredible leader who really inspired and was important to so many people... yet I find his eyes searching the crowd, and I can only think that all these death threats were in the back of his mind. There was just something in his eyes that was continuous in a lot of the pictures.'

With regards to his best image from this time, Steve says, 'The picture that probably is the most successful is of Dr King with the American flag right behind him [see p 28]. It's symbolic. When you photograph someone, if there's another element, it makes it a better picture. If there's something that confirms who that person is in some way, it becomes interesting. As a photographer, you want as much as possible to tell who that person is.'

Steve admits that he never actually spoke to Dr King. 'Although I did many, many photographs of him, I don't think I had a conversation with him and, really, I only photographed him in public situations. Usually I work as a "fly on the wall". I try to be very quiet, so I don't interfere with who they are. If we're having a conversation, they're very aware of me and half the pictures will be of them with their mouth open... it becomes much more important for me to be at a distance.'

Three-finger cameras

In the 1960s, Steve predominantly shot with Nikon S, S2 and S3 rangefinder cameras. 'They were "three-finger cameras", which is to say that with my right hand I could focus, take my picture and then advance the film, and with my other hand I could bounce strobe. Bounced strobe allowed you to do a picture that kept the whole feeling of the scene; you were aware of what was being photographed but you



Steve Schapiro's work has been on the covers of major magazines such as *Life*, *Vanity Fair*, *Sports Illustrated* and *Time*. Visit www.steveschapiro.com. *The Fire Next Time* was originally published in 1963 but is now available in a revised edition published by Taschen (ISBN 978-3-8365-5103-8) in a limited edition of 1,963 copies, with an RRP of £175. To find out more visit www.taschen.com.

weren't aware of a photographer taking the picture. I just got in the tradition of that [working one-handed] and probably have used every kind of Nikon camera as they developed into single lens reflexes. Right now, I use a D800E.'

He often carried five or six cameras at one time loaded with either Kodachrome or Ektachrome 64 colour films or his 'go-to' Tri-X black & white film. Each camera would have a different lens attached, including a 24mm, a 35mm, a 105mm as 'an ideal portrait lens' on two of the cameras and then a 180mm long lens on another.

Steve explains, 'When you're working at a documentary event, there's really no time to change lenses. If you're working in a situation that's a very wideangle scene, and there's something happening in it, you don't have time to change lens when you suddenly see that there's a close-up moment or when you want to get a very tight shot of someone. So you really have to have that extra camera.'

He adds, 'At the end of every day, your film would go on American Airlines baggage to *Life*. They would get it in the morning, and they would process the film and edit it immediately. Because you were travelling, you really never saw your contact sheets before they had made all their choices for what would go in the magazine.'

When asked if he found it difficult to detach himself emotionally from certain situations, Steve replies, 'If you're a journalist, you feel you really have to concentrate. It's funny, but very often if I'm on the street and there's someone I want to photograph, I become very shy. But at the same time, if I'm in an event, like the Selma march, I have no apprehension about photographing everything and trying very hard to find good pictures out of it.'

He goes on to recall, 'You never really realised the significance of what you were photographing. You might shoot six or seven rolls of film at an event such as the Selma march, and you were never sure what everyone would then decide was an important photograph. You didn't think what you were doing was part of history... you thought you were simply photographing a news event. I didn't realise when I first photographed Dr King that he was one of the most important people that would ever come out of this movement and period of history.'



Light work

Introducing the **Rotolight AEOS** – the perfect location LED light for stills photographers and movie makers

British lighting manufacturer Rotolight is set to shake up the location-lighting market with a unique new portable LED light that offers a variety of innovations and benefits for both stills and video shooters.

In creating the ultra-thin, super-lightweight AEOS, Rotolight squeezed its award winning, industry first features

into a unit just 1cm thick (little more than a smartphone) and weighing less than 1.5kg. Thanks to the aluminium handles, the AEOS is light enough to be held in one hand.

Despite its diminutive dimensions the AEOS packs a powerful punch, delivering 5,750 lux of output at three feet. Being a continuous light source lets you shoot exactly what you see but, for those

times when more power is required, stills photographers also benefit from a powerful high speed sync flash mode which can fire repeatedly at 200% of the continuous light output without the need for a recycle time. This means that, unlike a flashgun, it can keep up with the fastest DSLR and mirrorless camera burst modes.

A dial on the back of the unit allows the user to control the brightness level, while the use of AccuColour LED technology, combined with the Kelvin readout display, enables users to confidently dial in the precise colour temperature required for both flash and continuous light. In fact, its exceptional colour rendering (CRI:96+) scores in the highest category on the independently tested Television Lighting Consistency Index (TLCI).

The AEOS's easy-to-use interface provides a host of

The Rotolight AEOS is just 1cm thick and weighs only 1.5kg, making it easy to hand hold



© JASON LANIER

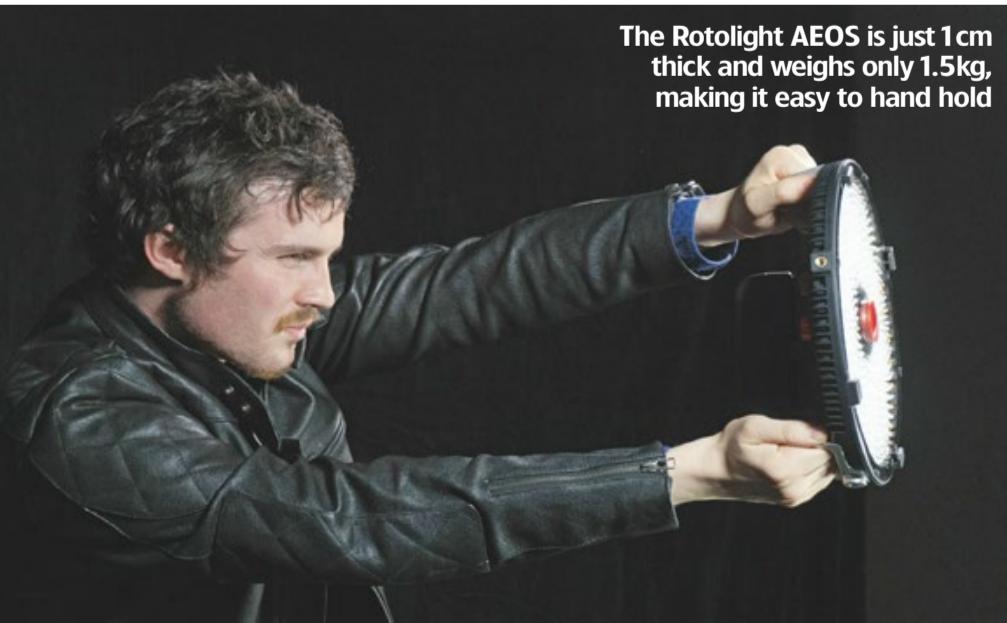
LA-based wedding and portrait pro Jason Lanier lit this image using a single AEOS light



© JASON LANIER

'It's the only location light that I've found that's soft enough to use bare bulb and give absolutely stunning results right out of the box'

Award-winning people photographer Jason Lanier





clever programmable functions, including True Aperture Dimming mode, which calculates the correct aperture to shoot at for a given ISO rating and shooting distance. This eliminates the need for a light meter. Want to shoot at f/2.8? Simply enter your ISO and subject distance then turn the output dial until f/2.8 is displayed on the back.

Videographers meanwhile benefit from a variety of built-in lighting effects such as lightning, TV flicker and fire, increasing the creative options without the need for expensive effects lights. You can also programme a custom fade.

An important consideration for both stills and video shooters is power consumption. There's no point having a compact light if you need to carry a bag full of batteries to keep it going. Rotolight has thought of that too; the AEOS is one of the most energy efficient LED lights on the market (consuming just 42Wh) and can run for three hours at

100% output on a single 95W mount battery – currently the most powerful allowed in airline hand luggage. Most other continuous lights consume at least 100Wh and batteries last just 45 minutes.

The Rotolight AEOS comes supplied with a pro-spec ball head (allowing 360° of rotation and 200° of tilt, with a 5kg load capacity), an AC/DC power supply and a set of four useful filters. Optional extras include barn doors, a softbox, stand and rain cover, as well as a custom-made soft bag capable of carrying two lights plus accessories.

The AEOS is one of the most versatile lights available and is ideal for portrait, wedding and location photographers and videographers on the move. It goes on sale this month at just £899 inc VAT.

Rotolight is based at Pinewood Studios and its lights are extensively used in the film industry. Like all the lights in the range the AEOS is designed and built in Britain.

Win!

WORTH
£1,357

A Rotolight AEOS kit

AP has teamed up with Rotolight to offer you the chance to win an AEOS kit

Our bundle includes:

- Rotolight AEOS light
- Pro Aluminium Ball Head
- Power adapter
- 95 Wh V-Mount Lith-Ion Battery
- Filter Holder
- Filter Pack inc 216 Full Diffuser; 250 Medium, Half White Diffuser; 'Cosmetic Peach' Diffuser; 1/8th Minus Green (Magenta)
- AEOS soft case

The closing date for entries is 5 August 2017

Competition open to UK residents only



For your chance to win visit amateurphotographer.co.uk/rotolight



1 Apply selenium toning

In the traditional selenium process the metallic silver in a print is converted into silver selenide. The resulting colour changes range from reddish-brown to purple, depending on the strength of the solution and the type of paper. To get the selenium look in Lightroom try the in-built preset, or experiment with Split Toning.





James Paterson

James is as skilled a photo editor as he is a photographer. His work has appeared in countless magazines and books, and in 2014 he was appointed editor of *Practical Photoshop* magazine. His subjects range from portraits to landscapes, architecture and underwater scenes. For James, Photoshop is more than just a work tool. Visit www.patersonphotos.com

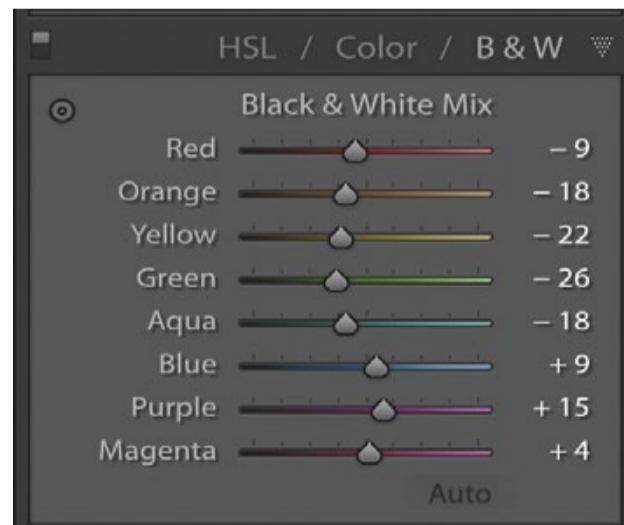
Lightroom tips

Toning tricks for black & white photos

If you want to make your digital monochrome images or film scans look as good as possible, check out **James Paterson's** power edits

2 Convert to mono first

The starting point for most black & white toning effects is a finely tuned monochrome conversion. Use the B&W Panel in Lightroom's Develop Module to convert to mono. It gives you control over the brightness of different colours. Alternatively, try the in-built black & white presets within Lightroom's Preset Panel.

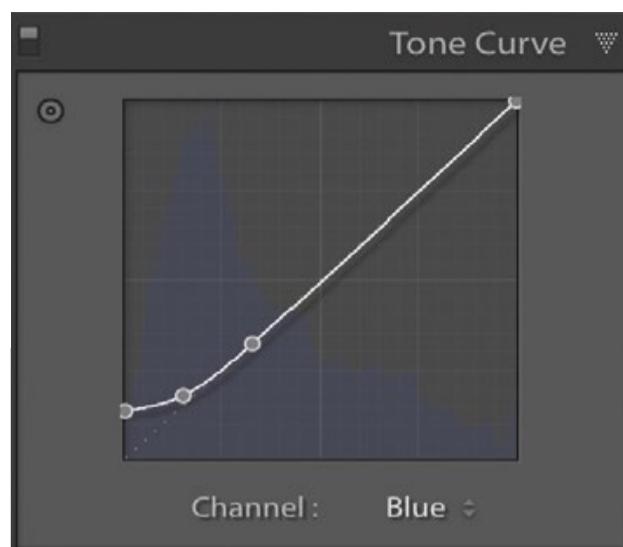


If you convert to mono using the B&W Panel you can control the brightness of different colours

6 The Split Toning panel

The Split Toning panel is the easiest tool for black & white toning in Lightroom. After converting your image to mono, simply

A touch of red to the shadows can result in a classy sepia tone effect



3 Curves control

When using the tone curve different parts of the line will affect different sections of the tonal range, from the shadows (on the left side) to the highlights (on the right side).

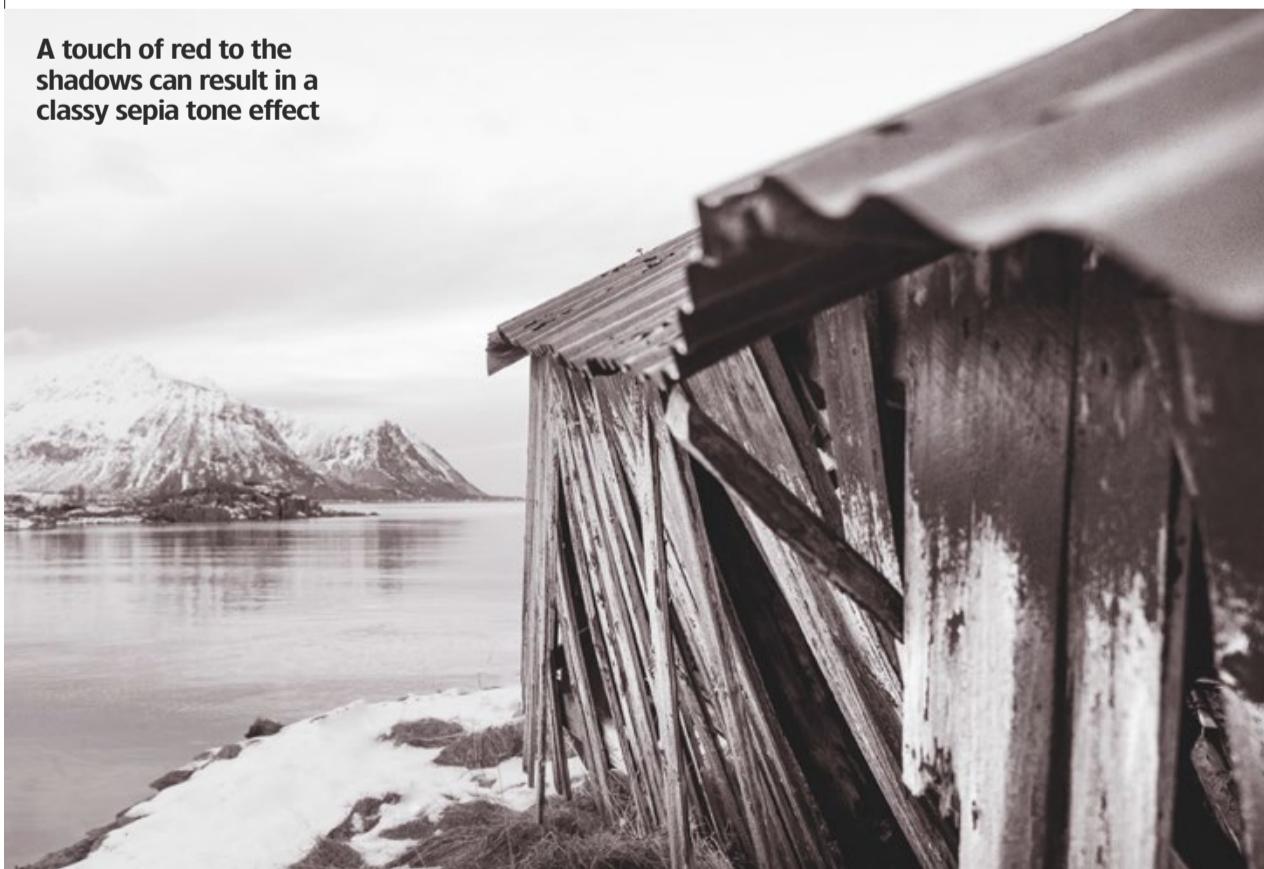
4 Two tone options

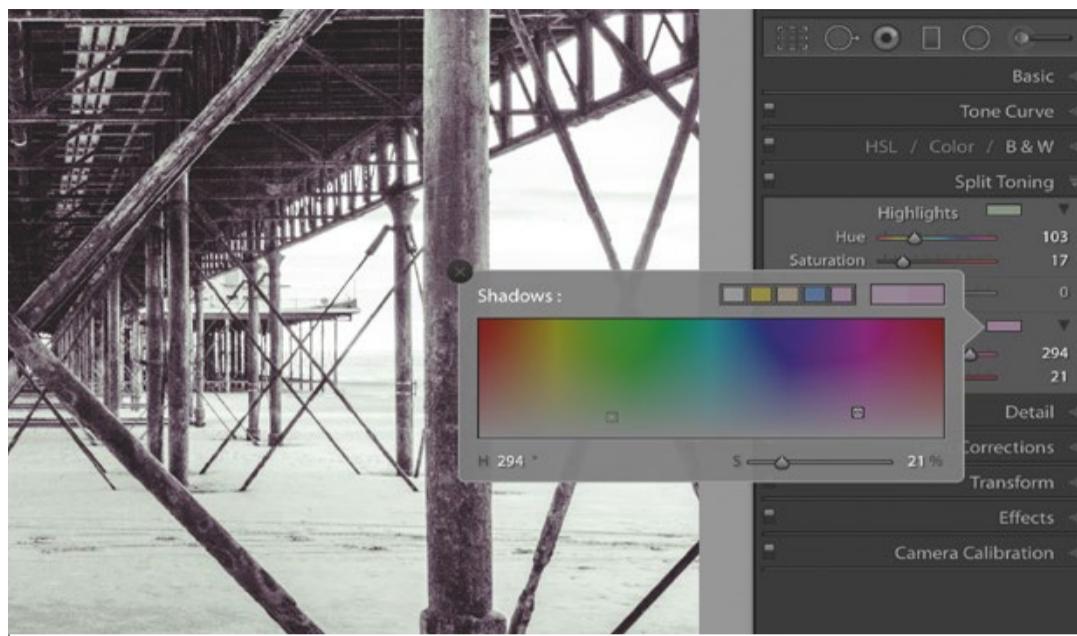
After converting to mono, there are essentially two ways to colour tone your black & white images – the Split Toning and Tone Curve Panels. If you use curves, switch on the Point Curve View (click the square icon in the corner of the panel) as this displays the Channel dropdown needed for colour changes.

5 Helpful views

Initially when we adjust the Hue sliders in Split Toning very little happens, as they work in combination with Saturation – which by default is set to 0. However, hold Alt while dragging Hue and you'll temporarily see saturation at 100%, which aids in selecting the right tone. Once done, we increase saturation as needed.

use the Hue and Saturation sliders in combination to choose colours for the shadows and highlights. The Balance slider lets you control the distribution of colour.





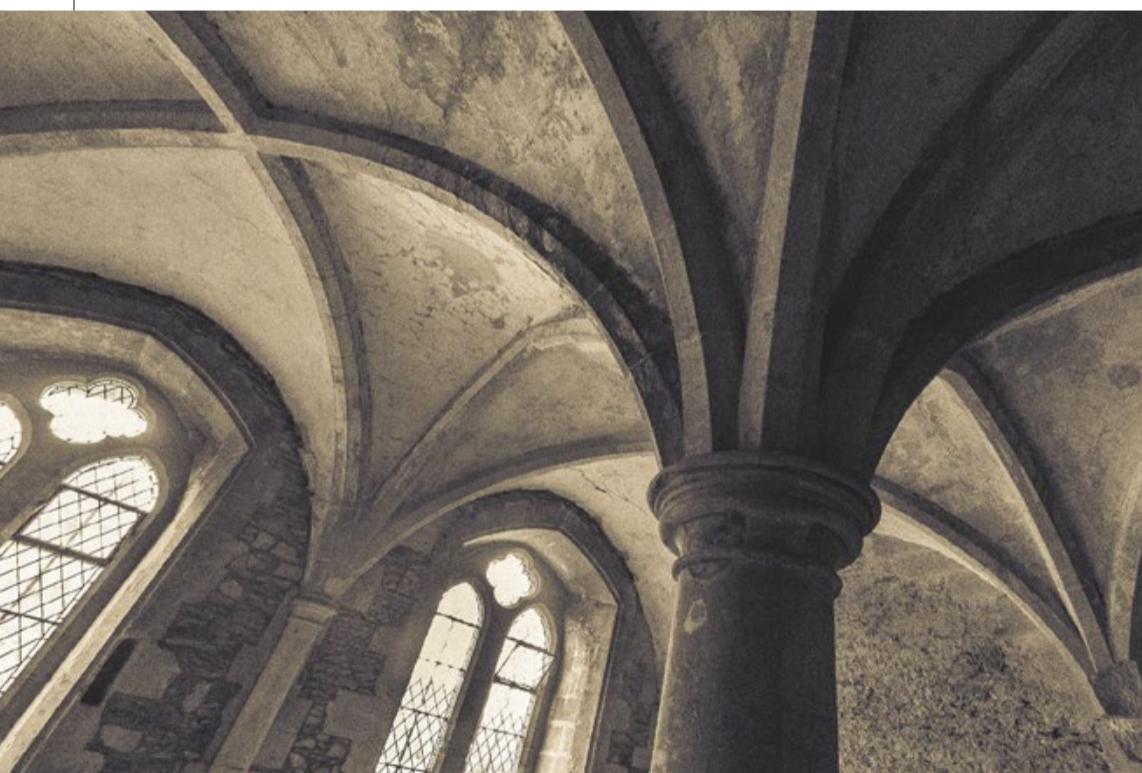
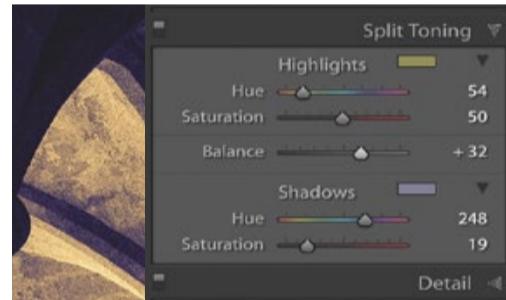
7 Colour box

The Split Toning panel offers a colour picker box that allows you to choose any colour you like from the chart to tone your photograph.

The box also lists a few common presets at the top. Click and hold over any of the five preset colours to change the preset to the currently selected colour.

8 Strike a balance

Hold Alt and drag the Balance slider in the Split Tone Panel for a view of your Shadow and Highlight colours at full saturation, making it easier to access the results. Moving the slider right gives colour bias to the highlights, shadow bias to the left.



9 The Tone Curve Panel

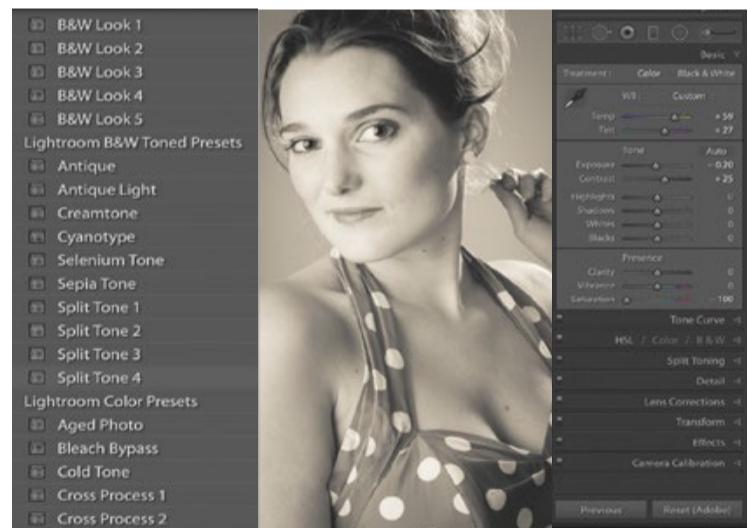
To colour tone images with the Tone Curve, click the Channel Dropdown (when in Point Curve mode) and select red, green or blue. In the Red Channel, dragging up adds red, and down adds cyan. In the Green channel, up adds green, and down adds magenta. In the Blue channel, up adds blue, and down adds yellow.

10 Create a cyanotype

Cheap, simple and stable, the cyanotype printing process results in 'Prussian blue' tones. Lightroom's cyanotype preset isn't good – so here's a better way. Go to Split toning and set Highlights Hue 205, Saturation 15, Shadows Hue 221, Saturation 60, Balance +55. Go to the Basic Panel. Lower the whites and up the blacks.



Once you've selected a toning preset you can tweak the results until you get the effect you're looking for



Presets can provide useful starting points for further edits

11 One-click toning

The Presets Panel to the right of the Develop Module houses a range of useful 'Lightroom B&W Toned Presets' that mimic the look of traditional analogue processes such as selenium toning and sepia toning. Even if they don't give you the finished result you're after, they can still be useful starting points for further edits using the controls on the right.

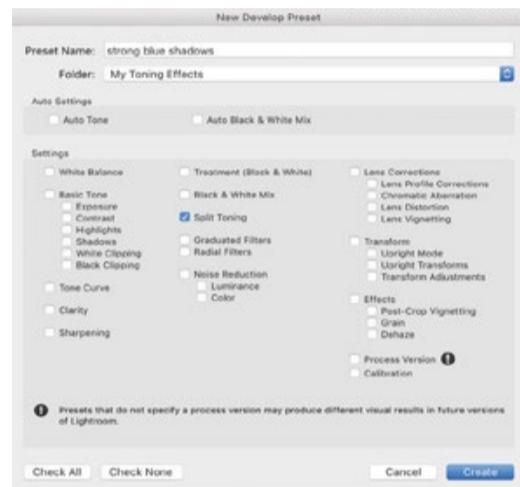
12 Vintage print toning

Adding a warm yellow tone to the highlights gives an image the look of an old print, as it mimics the way a print will age over time by gradually turning yellow. Use the Split toning Highlight controls to add a yellow tone to the highlights, then fine-tune things with the Balance slider.



13 Get the washed-out look

If you want to give an image the washed-out look of an old print, try adjusting the Tone Curve. Drag the very bottom of the diagonal curve line upwards, and drag the top right point downwards. This lifts the blacks and lowers the whites, reducing contrast for a retro feel.



You can create your own colour presets

14 Make your own unique presets

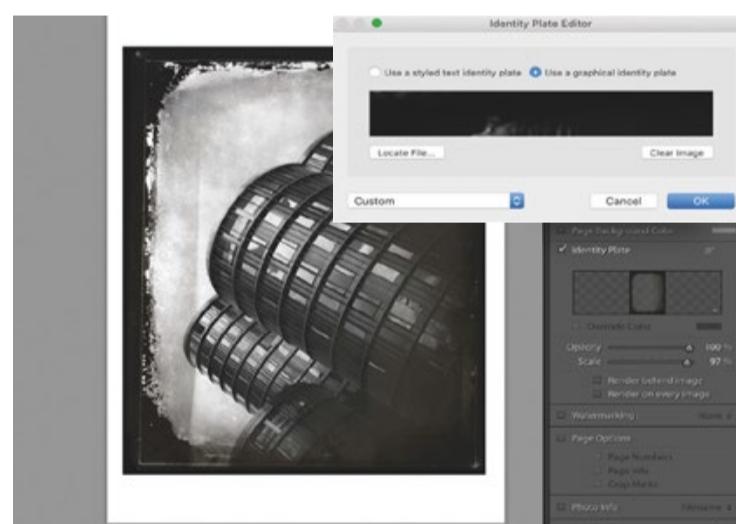
Turn your favourite colour combinations into presets by clicking the plus icon in the preset panel to the left of the Develop Module. Only check the parameters you want to include in the preset, such as the Split Tone settings, as checking all the boxes will cancel out any existing edits made to images.



A sepia tone can create a nostalgic mood

15 Control the mood

As well as learning how to add toning effects, you should also consider when and why to use them. Often a little colour can help to amplify the mood of an image, especially with portraits. A warm sepia tone creates a happy nostalgic mood; while a cool blue may give a more sombre feel.



16 Use a wet-plate border

The 'Identity Plate' option in the Print Module's Page Panel lets us load in a png file (a file format that preserves transparency) so we can add a messy wet plate border by dropping in a prepared file. We've prepared a wet_plate.png download at tiny.cc/a87nky or alternatively, you can make your own in Photoshop.

17 Enhance shadow colour

The Balance slider in Split Toning is more powerful than you might think. Try adding a colour to the shadows with high saturation. Next drag the Balance slider to the right. This suppresses the colour in the midtones but still leaves that strong saturation in the shadows, creating colour-rich dark tones.

18 Make a sepia wash

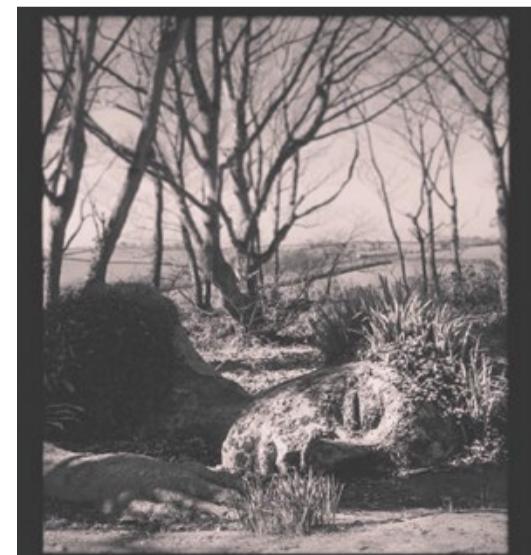
In the analogue process a sepia wash converted the print to shades of brown, and increased its longevity. For a digital version, go to the Tone Curve. Target Reds and move the bottom point up, then target Blues and move the bottom point to the right.

19 Single splits

Lightroom's Split Toning panel may be designed to allow you to add colours to both the highlights and shadows, but often the best results come from adding a single colour to just one or the other. After adding a single colour, try adjusting the Balance slider to tweak how the effect plays across the tonal range.

20 Make a border

To create a simple rough border that goes nicely with toning treatments, grab the Graduated Filter tool and load it with -4.0 exposure, then drag a tiny gradient near the edge of the frame. Move to the next edge and add another, then keep going around the edges a few times until the border is complete.



Borders go well with toning treatments

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Matt Doogue, Edinburgh

As a young boy, Matt was fascinated by the natural world and this interest was reignited in his adult years. He started teaching himself photography after being inspired by his wife's uncle's pictures. At the time, Matt was suffering from depression and stress, and the creative process of photography was a key part of his recovery. A while ago, he began to attend photography gatherings where he met people who shared his interest. It got him out and about, socialising with a group of enthusiasts he might never have engaged with before. But most importantly, he started to get better at photography. www.facebook.com/mattsmacro

Opilione

1 Matt took this image in his back garden during a light rain shower. He has captured the drops of rain perfectly as they approach the soil
Canon EOS 6D,
Laowa 60mm f/2.8,
1/125sec at f/7.1,
ISO 320

Hoverfly

2 This image has such a strong spring vibe to it. Getting in so close to the subject has revealed its extraordinary eye structure
Canon EOS 6D,
Canon MP-E 65mm
f/2.8, 1/125sec at
f/9, ISO 320

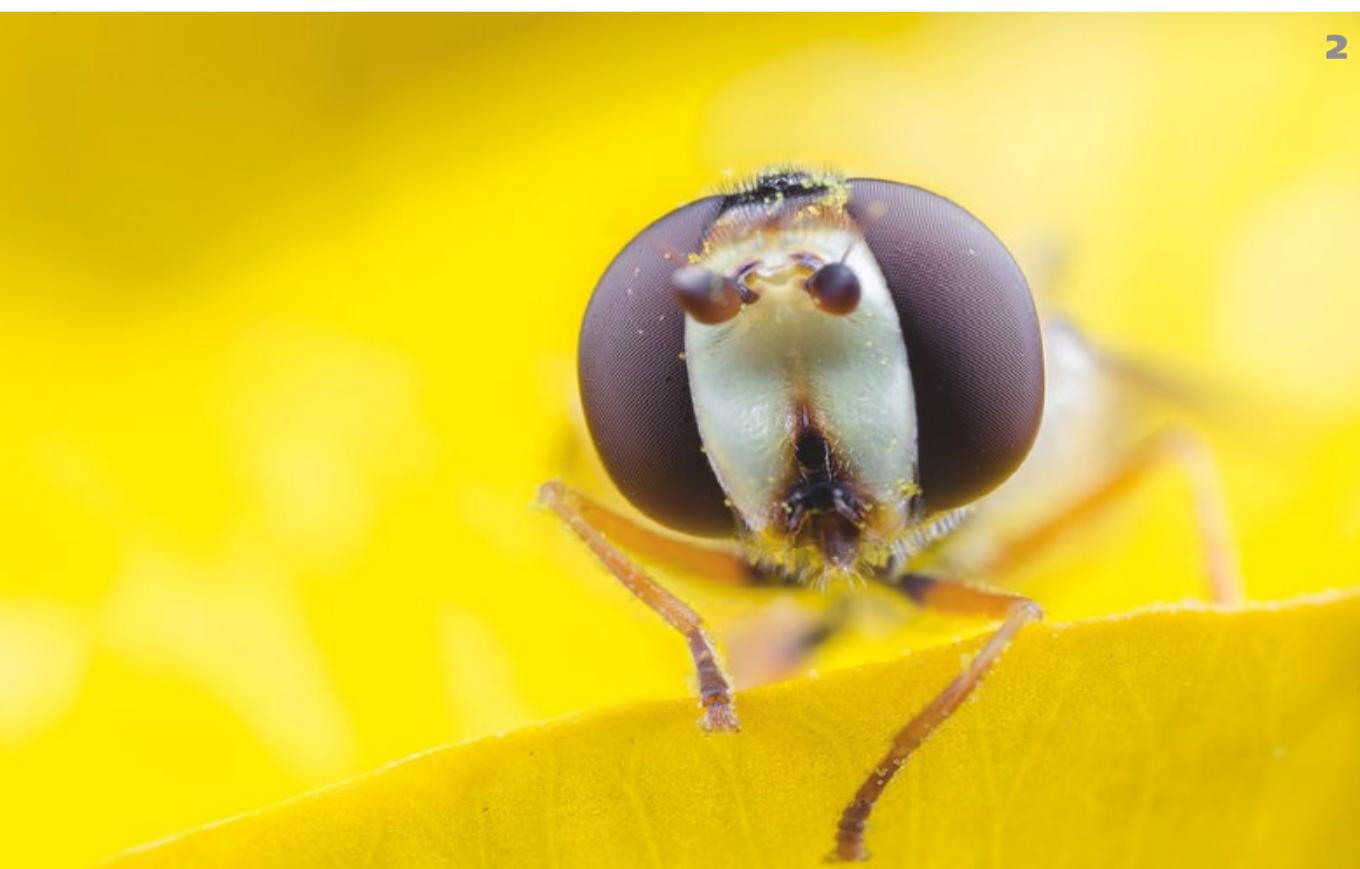


2

Spider

4 This is another image that evokes the colours and mood of spring. However, Matt has introduced a fierce subject into the equation to contrast with the comforting tones of the otherwise sunny season
Canon EOS 6D, Canon
MP-E 65mm f/2.8,
1/180sec at f/9,
ISO 320

4



NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Ant

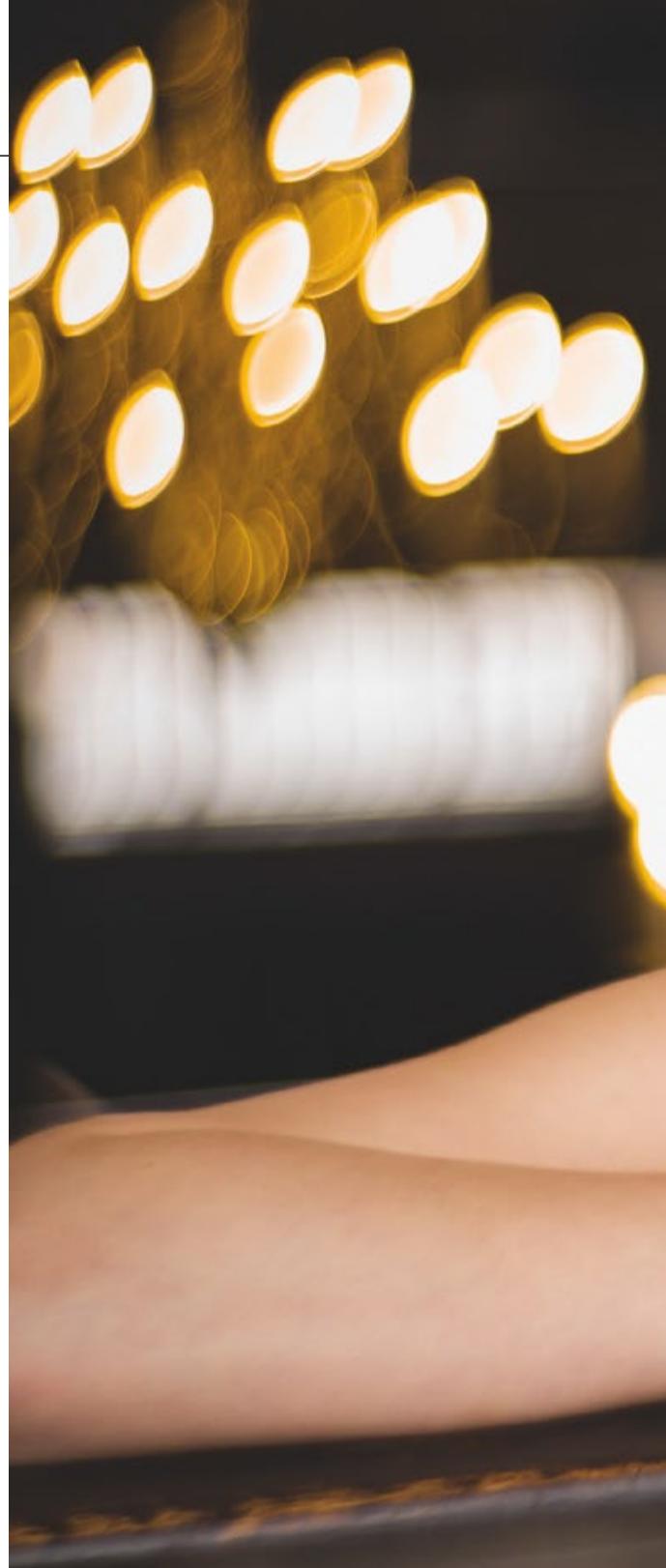
3 This image really shows what macro can achieve. How often do you see an ant this close and in such fine detail?
Canon EOS 6D, Canon MP-E 65mm f/2.8, 1/160sec at f/8, ISO 320

Jumping spider

5 Matt has set himself a tricky task here. Jumping spiders are a tough subject to get right, particularly when they move so fast. However, not only has Matt got his subject in perfect focus, but he's also achieved a lovely composition by capturing the gorgeous colours of the autumn months
Canon EOS 6D, Canon MP-E 65mm f/2.8, 1/100sec at f/9, ISO 320



5



Leica M10

Aficionados will tell you there's a certain *je ne sais quoi* about the legendary Leica rangefinders.

Edmond Terakopian finds out whether the M10 lives up to the reputation of its predecessors



ALL PICTURES © EDMOND TERAKOPIAN

For me, it started in 1989, with the M3. That's when I used my first Leica M camera. My father's closest friend lent it to me, and it was followed by a progression of my own: M4-2, M6, M4-P, M9, M9-P, M240, M246 Monochrom and now, in 2017, I find myself reviewing the newly launched M10. As a photographer, I've not only watched the Leica rangefinder evolve, but also my career has progressed alongside this burgeoning family tree. Leica has always been part of my camera gear, from my first job as a press photographer with the local newspaper, through to this day. I've always loved the quality, discreetness and the way it makes me a more considered photographer. There's something very special about working with an optical rangefinder.

I popped in to the Leica Store in Mayfair, London, when the M10 was first launched, and managed to spend around an hour shooting and exploring with it. Being an M (Messsucher – the German word for rangefinder), it immediately felt familiar in my hands. Amazingly, though, it didn't feel similar to the M240 or M9, but to the more distant film variants. The magic number is 33.7mm. That's the thickness of the body, and for anyone who

With their broad tonal range, the M10's image files are perfect for conversion to monochrome

has shot with the film Leica M cameras, it has a familiar form – quite simply, it feels right.

Also, it has an ISO dial, which is something I, along with many others I'm certain, have asked Leica for. I love being able to look down and immediately see what exposure settings I'm using. Even in the fastest-moving news or street photography situations, I shoot in full manual mode 99% of the time, regardless of the camera I'm using. Now, the ability to pull up the dial and change the ISO as I move in and out of different zones of light makes working much smoother. No need to press an ISO button, look on the rear LCD and turn the setting dial on the back. If for nothing else, this alone would make me very tempted to upgrade my M240.

There is one little niggle, however, with the ISO dial. In practice, I found pulling it up to unlock it was not very user-friendly in certain situations. In the cold with numb fingers, or in the rain with wet fingers, or when wearing gloves, it doesn't work very well. I often found that my fingers slipped, and it took several attempts to pull up the dial. I would definitely have preferred a locking button in the centre, which could be pressed down to lock or unlock



Soprano Sofia Larsson, who sang with the Ensemble Eroica at St Martin in the Fields, London
Lomography Petzval 85mm f/2.2 Art, 1/125sec at f/2.2, ISO 400

the ISO dial so it could then be rotated.

We still get a 24MP sensor, but instead of the ISO 200 to ISO 6400 range (with an extended ISO 100 available), as on the M240, we now get a full range of ISO 100 to ISO 50,000, thanks to the new CMOS sensor. The sensor is also much better in low light. On my M240, I generally stop around the ISO 4000 mark. On the M10, I'm more than happy to shoot at ISO 12,500, where not only is the noise extremely well managed and organic in feel, but also the colours are true and don't appear to shift or lose their vibrancy in any drastic way. Up to ISO 6400, colours remain very true. Going past this still produces very usable results and I wouldn't hesitate to shoot at ISO 25,000 on assignment and if desperate. Even going beyond this produces acceptable results. At the ISO 25,000 mark, we see visible grain (and it does look more like grain than noise) and the colour palette becomes a little flatter. This naturally continues as one goes up the scale.

Going back to the colour rendition, it's worth noting that this really is impressive. There's a lovely feel to the images. Moreover, there's a great deal of information in the extreme

highlights and shadows, which can be revealed with a little processing.

When I imported the first images from the M10 into Adobe Lightroom for editing and processing, it was immediately apparent that the look of the files was different. They didn't appear as flat as on the M240 (this isn't a criticism, as a flat file contains lots of colour and luminance detail – it just needs to be processed), nor did it have the Kodachrome pop of the M9. Colours were true yet vibrant, skin tones superb and the auto white balance coped even better than before. Although my first port of call during processing my raw images always starts with a manual white balance correction, the M10 files appear to need fewer tweaks.

My workflow with the images here involved importing them into Adobe Lightroom, editing,

captioning and processing. The images were then finished off in Alien Skin's Exposure X2 using my custom presets. For a few of the black & white images the workflow was the same, but the images were finished in Nik Software's Silver Efex Pro. Talking of black & white, the images' full tonal range, exceptional extreme highlight and shadow detail, and contrast rendition means they are perfect for conversion to monochrome.

The viewfinder has been improved and is even more of a joy to use.



Thanks to the M10's new ISO dial, all the main settings can be confirmed at a glance

Wi-Fi

ALTHOUGH it was possible to use Wi-Fi cards, such as Eyefi, with the M240, having Wi-Fi built straight into the camera is a huge bonus. I've used Wi-Fi to send pictures to my iPhone, then on to my clients, during news assignments. I also use Wi-Fi a great deal for posting to social media and Instagram (@terakopian). To say that I'm happy about the inclusion of Wi-Fi would be an understatement. Leica has its own free app that both receives images and permits remote control of the camera. However, the app could do with some tweaks. At the moment, after the camera's Wi-Fi is chosen in settings on the iPhone, it still takes several taps to log in to the camera. Other manufacturers' apps have this as an automated feature.

One thing I love about the workflow is that images are taggable with a star rating on the camera. When viewed on the app, the stars are visible, so all you have to do is choose the images and hit download. Talking of which, both raw and JPEG files can be downloaded, which is superb. One improvement would be the option to download automatically all tagged images. Apart from these niggles, the system works perfectly. Over the review period, I downloaded countless raw files, which I then processed in Lightroom Mobile and posted online. The other elegance of the workflow is that tagged images on the camera appear as one-star images in Lightroom, which makes editing much quicker.



Despite its old-fashioned looks, the Leica M10 has useful built-in Wi-Fi

A waitress prepares the table for the next customer
Leica 50mm f/2.8 Elmar-M,
1/125sec at f/2.8, ISO 1600



► The field of view is enlarged by 30% and the magnification factor is now 0.73x. The eye-relief distance has also been increased and, as a photographer who wears glasses when shooting, this is most welcome.

There is also a faster motor drive of 5fps and a larger buffer, with the latter being particularly useful. I never once found that I hit the buffer when using this camera, even though I always shot raw and even photographed a couple of contemporary dancers in action.

The battery is different from the excellent type used in the M240, which, I suspect, is purely down to the thinner body. The new batteries are every bit as good, though. In the course of a half day of photography, I did the following: produced 465 pictures in temperatures of 10–14°C; had the auto shut-off set to

10 minutes; transferred around 20 DNG raw files to my iPhone 7 Plus via Wi-Fi; and regularly scrolled through the images on-camera to edit, across three different editing and transferring sessions. Even after all this, 35% of battery power remained. A similar day that saw me shoot 570 DNG exposures with three uses of Wi-Fi and a fair amount of EVF Live View left me with 30% battery power. I was very pleased with this result. If I were using my M9 cameras in a similar way, I'd have six batteries with me! With the M10, for most photographers, one spare battery will probably suffice, or two if you're a photojournalist or wedding photographer.

I've shot with film and digital Leica M cameras in all sorts of conditions and environments. The solid bodies and dependable construction mean none of these cameras has ever let me down. As such, it's reassuring to see the M10 now has a weather-sealed body. As the lenses don't have rubber gaskets, I wouldn't put it up against something like a Canon EOS-1D X Mark II or Olympus OM-D E-M1 Mark II in a downpour, but I did use it in the rainy streets for hours without issue.

The only thing I miss on the M10 is the ability to shoot video. I made a short film using the M240, which managed to get into the finals of the Taste Awards and get me invited to the Hollywood award ceremony, so it's clearly a very

capable tool, especially when using those gorgeous Leica M lenses. I would also like to see in-body stabilisation, which would come in handy not only for slower shutter speeds, but also when shooting video. So, on my wish list for the M10 is video and stabilisation.

Lenses and the Visoflex Electronic Viewfinder

As far as I'm concerned, the primary reason to buy any Leica camera is to use the range of exceptional Leica lenses on a body and sensor that have been designed and optimised for them. I've shot with the best lenses on the market and nothing surpasses Leica optics (although certain Zeiss and Angénieux lenses come close).

Generally, I don't use lenses longer than 75mm on a Leica M, as they make the optical viewfinder's bright-line frame very small, which means composition can become tricky. The addition of Live View, and the optional Visoflex EVF, not only makes the use of longer M lenses easier, but also opens up the possibility of using most other lenses on the market, new and old, with the correct adapter. On one particular portrait shoot, I used a Lomography Petzval 85mm lens to great effect. For those who, like me, enjoy experimenting with other lenses, this freedom is a fun road to creativity.

Along with Sony, the Leica M is the only full-frame mirrorless camera, so there's no crop

Contemporary dancer Zunnur Zhafirah in
the Waterloo Vaults, Leake Street, London
Leica 50mm f/0.95 Noctilux-M Asph, 1/125sec at f/0.95, ISO 800



The evolution of the Leica

AS MANY will already know, the Leica (formed from the words Leitz Camera) was the birth of 35mm, or as we know it nowadays, full-frame photography. The Ur-Leica was a prototype 35mm camera, using Kino (cinema) film. Designed by Oskar Barnack in 1913–14, it was then developed into the Leica range of viewfinder cameras, which, from 1932, was further developed into the range of the Leica 39mm screw-mount rangefinder cameras. These rangefinders were a massive leap in photography: small, light, unobtrusive, fast – and copied by many other manufacturers. The tool of the photojournalist and street photographer was born.

In 1954, the next massive step came in the form of the Leica M3,

which combined the rangefinder and viewfinder into one and introduced the bayonet lens mount. Many call the M3 the best of the rangefinders. Moving on a few decades, the M6 was for me the culmination of the film Leica M camera.

Leica came to the digital age a little late with the Leica rangefinder. The Leica M8 was announced in 2006, and for my needs it was not great. The 1.3x crop sensor, colour casts and very average image quality above ISO 640 made it unusable for me. Its successor, the full-frame M9, was great, though, and the M240 took it one step further. The M10 is not only a progression, but it is also approaching perfection in terms of a digital Leica M camera.



The 1954 film Leica M3 and the 2017 digital Leica M10: generations apart, but perfection in evolution

factor to consider when choosing a lens. Leica M lenses magnify the EVF and Live View frame as soon as they are focused. With non-Leica M lenses mounted via an adapter, a push of the button on the front of the body magnifies the frame to aid focusing. There is also a focus-peaking function. Rather helpfully, one can move the magnified area around, allowing off-centre compositions and focusing. This really comes into its own when focusing a super-fast lens such as a 50mm Noctilux wide open at f/0.95, as it allows for very precise focusing because there's no need to move the camera to reframe.

The only astonishing downside is the noticeable blackout and lag when using the EVF. Mirrorless cameras costing a fraction of the M10 don't have these issues and Leica really should have used faster processing for this feature. Still, at least it's usable, unlike in the M240, which was just far too slow.

Final thoughts

Although I've had a decades-long career during which I've used both film and digital Leica M cameras, and I currently own a number of them, I really was very sad to return the M10 after three weeks on loan. Not only did I take to it immediately, but I also became fonder of it with every picture I made. It's the first digital Leica that has the feel of a film Leica M camera in the hand – the dimensions and ISO dial being the main reasons. It just felt right. It didn't leave my side for the entire three weeks. It also resulted in a half-page news photograph in the London *Evening Standard*.

While the M10 has its small flaws, and it is expensive, I'd say you get what you pay for. It does

'The M10 is not only a progression, but is also approaching perfection in terms of a digital Leica M'

bring a joy to making photographs that few cameras can match. While there are some excellent film and digital cameras on the market, a Leica M camera with a Leica or older Leitz lens always brings something very special to the photographer. Leica photographs have that certain something, and the experience of using a manual-focus rangefinder, along with the optical viewfinder, makes you interact more with the scene and your subject, drawing you in and allowing you to explore.

As the eyepiece is on the corner, it also means your face isn't covered (if you're a right-eyed shooter), making it easier to interact with the subject, as you're not hiding behind a metal box. In fact, I often open my left eye while I chat to the person I'm photographing.

Another huge advantage of the optical viewfinder is that you can see outside of the bright lines. Not only does this aid composition, it also helps you see anything that might be about to move into your frame. It's a great tool for the street.

Would I recommend this camera? I'm extremely impressed with it, even with the small niggles. As I concluded my three weeks of thorough real-life testing, one thing dawned on me: I absolutely had to get one, and I'll be placing my order shortly. This has turned out to be a very costly review experience.

AP



The London Eye and the Houses of Parliament at dusk
Leica 35mm f/1.4 Summilux-M ASPH FLE, 1/90sec, ISO 3200



Contemporary dancers Zunnur Zhafirah and Ryan Taylor in the Waterloo Vaults, Leake Street, London Leica 35mm f/1.4 Summilux-M Asph FLE, 1/180sec, ISO 6400



A skateboarder takes a break with a beer and smoke, South Bank, London Leica 35mm f/1.4 Summilux-M Asph FLE, 1/60sec, ISO 200

WHO WILL BE THE NEXT EISA PHOTOGRAPHY MAESTRO 2017

Theme Street Life

HOW IT WORKS

ENTRY: A PORTFOLIO MADE UP OF 5-8 PHOTOGRAPHS

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- EISA photography maestro 2017
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WhiteWall ultraHD Photo Print

Michael Topham tests a premium print service

● www.whitewall.com

IF YOU don't possess your own printer, but like the idea of having a few prints made, you'll need to find a lab that specialises in such work. While there's no shortage of online photo labs, some offer a better service than others. Over the years, we've uploaded hundreds of images to different labs and have run numerous group tests, which have resulted in WhiteWall coming out best many times.

WhiteWall's latest gallery-standard offering is its new ultraHD Photo Print service, which has been developed to produce the highest resolution and sharpness of any print service in its range. WhiteWall says this has been achieved by implementing its solid-state laser exposure technique with more efficient developing and drying.

First, to make the photo paper as even as possible, it is climatised in a room with constant humidity and a stable temperature. The benefit of this is that the laser-beam dispersal is minimised, ensuring the final print is razor sharp. In order to prepare the images and take advantage of the new exposure technique, WhiteWall also uses proprietary software to optimise the colour intensity and sharpness of image files.

With regard to paper and sizing, the ultraHD Photo Print is developed on Fujifilm Crystal DP II stock that has a high-gloss finish and is available in any size, dimension or aspect ratio between a minimum size of 9x9cm and a maximum size of 248x122cm. In addition, the lab offers the print service under acrylic glass, but for our review we ordered and analysed a selection of prints, the largest being a 40x30cm print that, on its own, would have cost £15.90 inclusive of postage and packaging.

Verdict

Our prints from the lab arrived in a cardboard box with a large 'Fragile: art and glass' sticker on the outside, five days after they were ordered. Inside, the prints were rolled in a tube with protective paper between each print, ensuring no chance of damage in transit. Inspecting our ultraHD prints alongside a conventional print on Fujifilm Crystal DP II stock revealed that the former print method is perceptibly sharper, with greater punch and vibrancy. The high-gloss finish won't satisfy all tastes and requires vigilant handling with lint-free gloves to avoid finger marks showing up at the corners or in dark shadowed regions, but the level of detail and colour reproduction was outstanding. Although it's not a cheap service, you do feel as if you get what you pay for. If you'd like to produce the finest gallery-quality prints with vivid colour and impressive sharpness on high-gloss paper, you really need look no further.



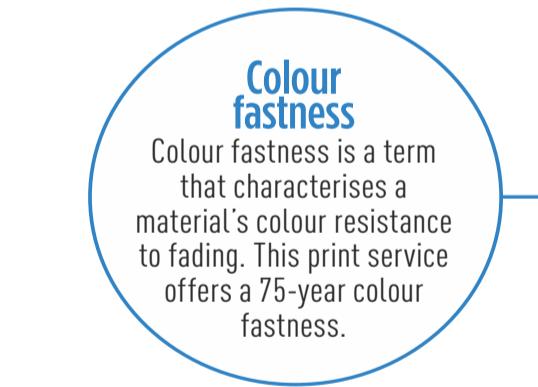
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White border

There's the option to add a white border around the edge of prints. Options vary from a 1cm up to a 12cm border, but this does add to the price.



Mounting an ultraHD photo print under acrylic is a great way to show off your work

At a glance

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WhiteWall ultraHD Photo Print under acrylic glass (framed or unframed)

For those who'd like to present their work slightly differently, the ultraHD Photo Print under acrylic glass is another attractive option. Available with 2mm or 4mm of acrylic glass, it can accentuate an image's depth and vibrant colours. Prices for an ultraHD Photo Print under acrylic glass start at £12.95 (10x10cm) and increase the larger you go. For example, a 40x30cm ultraHD photo print under acrylic glass will cost £84.95, excluding delivery. Those interested by the UltraHD Photo Print under acrylic glass service also have the option to have it framed, with a selection of frame styles in different colours to choose from.

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The 24in Dell P2416D has a 2560x1440-resolution IPS panel

Choosing the right monitor for photography

Q I am absolutely clueless about monitors, but I do know that my current unit is old and I'm in the market for an upgrade, primarily for photo editing. I am not going to ask the obvious 'which one is best?' as the topic could run for years. I appreciate that more often than not, you get what you pay for with technology, but alas, there is a budget of about £200. So, with this in mind, I looked online for guidance, and ended back where I started. I am looking for a 24in screen and have found the majority to have a resolution of 1920x1080. However, I stumbled across a model with a higher resolution, the Dell P2416D. Is it an advantage to have the higher resolution and is it acceptable for photo editing? **Craig**

A There are three main LCD panel technologies in wide use today – twisted nematic (TN), vertical alignment (VA) and In Plane Switching (IPS). The Dell P2416D is based on an AHVA panel. To pre-empt any confusion, AHVA has nothing to do with VA – it stands for 'Advanced High Viewing Angle' and is a variation of IPS panel technology. That's good, as IPS is the panel type that most would agree is best for photography. TN panels are cheap to make and have fast response rates, for sharper gaming action, but viewing angles, colour fidelity and depth are inferior to IPS. If a monitor doesn't claim to be an IPS type, it's probably a TN. VA panels used to be a budget alternative to IPS, with especially high contrast ratios. You need an adequate contrast ratio to display tonal gradations well but there is a diminishing return, and a 1000:1 ratio is probably as much as you will need. Overall screen size and pixel pitch are highly subjective, but I'd say the 2560x1440 resolution on the Dell P2416D is more important on a 27in screen than on a 23in or 24in monitor. The Dell would be probably be fine for you, but maybe a bit more evaluation of alternatives is in order.

Can I use my 25-year-old polarisers?

Q I am looking forward to my first summer shooting blue skies, fingers crossed, with my new Fujifilm X-A10 and 16-50mm standard zoom. This is my first 'serious' digital camera since my Minolta X-700 film-camera days. I still have the X-700 and a lot of accessories, including several polarising filters. They are all at least 25 years old and I'd like to use them to enhance blue skies, as well as for cutting through surface water glare. However, a friend warned me that you can't use old polarisers with digital cameras. Is this true?

Greg Newey

A Old polarising filters will almost certainly be of the 'linear' variety. Most sold today are 'circular' polarisers. For most photographic applications they work in the same way, but linear polarisers can cause problems with some cameras, mainly SLRs, that use semi-silvered mirrors, or beam-splitters, to feed light to exposure and focus sensors. Circular polarisers reduce such issues. The good news is that mirrorless cameras like your X-A10 use the image sensor for focus and exposure and will not be adversely affected by linear polarisation.

Image stabilisation for a hand tremor

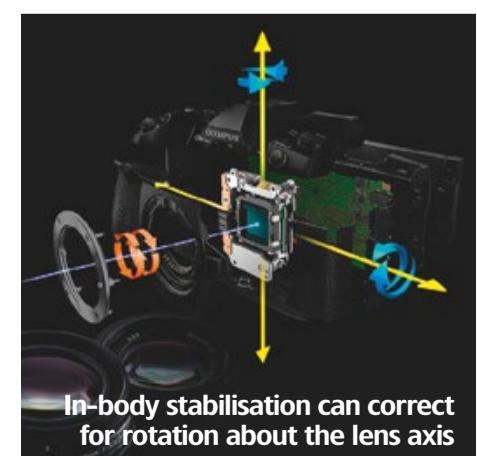
Q I am a keen amateur photographer and have a Canon EOS 500D with four lenses – a mixture of EF and EF-S models. I am about to replace the 500D, and I like the 80D, but it doesn't address one issue. Since a mild stroke a few years ago, I can suffer from a noticeable hand tremor that can affect the photos I take, so image stabilisation is increasingly of

interest. Only one of my Canon lenses has IS, so I was wondering if the sensor-based IS solution on the mirrorless cameras, like the Olympus OM, Sony Alpha 7 and so on, would be a better way forward. I have looked at both and liked them, but that doesn't give me real-world experience.

Turnbacktime (AP forum)

A In-lens optical image stabilisation (OIS) has been around a long time, and is tried and tested. However, the newer in-body image stabilisation (IBIS) alternative has grabbed headlines in recent years. Both systems have strong and weak points. OIS is more effective for telephoto lenses, while the most advanced 5-axis IBIS systems can compensate for rotational movement, which OIS can't. Pentax, Olympus and Sony have all blazed the IBIS trail with much success. However, Sony's full-frame Alpha mirrorless cameras are technically compromised because the lens mount is small in relation to the sensor size, making IBIS performance limited compared to smaller-sensor cameras. Interestingly, Olympus has started to introduce OIS in some longer lenses and Panasonic has some IBIS bodies to complement its wide range of OIS lenses. Both companies make impressive claims for IBIS and OIS working in tandem.

Q&A compiled by Ian Burley



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BLAST FROM THE PAST

Polaroid SX-70 Alpha 1

John Wade looks at one of the best in the SX-70 family of instant picture cameras

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WITH the advent of the Impossible Project photography company making its own versions of old Polaroid film, instant-picture cameras are enjoying a revival. Many instant-picture fans past and present favour SX-70 as their film of choice. For that film type, this is one of the best cameras for the job. It's instant, it folds and it's a single-lens reflex.

Finished in light-tan leather and brushed chrome, the SX-70 ejects instant pictures automatically that self-develop outside the camera. A pack of film slots into the front of the body and contains a battery that drives all the camera's electronic functions. The old Polaroid film packs contained ten shots, while the newer Impossible packs contain eight.

Focus, aided by a split-image rangefinder in the viewfinder, is manually controlled by a thumb wheel above and left of the lens. Shutter speeds range from 14secs to 1/170sec, and apertures from f/8 to f/96 are automated. A lighten/darken control to override the automation sits on the right of the lens.

Inside, a complicated system of moving mirrors reflects the image from the lens, first to the viewfinder and then, as the shutter

release is pressed, to deflect light to the film that lies at right angles to the lens.

The mechanism is complicated, but its operation is simple and, thanks to the arrival of new films, instant photography lives again.

What's good Pictures develop automatically after exposure, camera folds for easy carrying and integral

The SX-70 in profile with a film pack partially inserted



The Polaroid SX-70 Alpha 1 instant-picture, folding, single-lens reflex camera



The SX-70 camera folds to a flat package

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Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras

Name & Model	RRP	Score	Summary				Resolution	Lens Mount	Max ISO	Video	Mic Input	Af Points	Burst Mode (fps)	Vf Coverage (%)	Build-in Wi-Fi	Flash	Screen Size	Articulated	Touchscreen	Battery Life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	18MP	Canon EF	12,800	1080p	-	9	3	95	•	•	3in	-	500	129	101.3	77.6	485g				
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p	•	9	5	95	-	•	3in	•	440	133	100	79	580g				
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p	•	19	5	95	-	•	3in	•	440	131.9	100.7	77.8	555g				
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p	•	19	5	100	-	•	3in	•	440	131.9	101	77.8	565g				
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	600	131	99	76.2	532g				
Canon EOS 77D	£830	-	Same core spec as EOS 800D but in higher-end body design	24.2MP	Canon EF	25,600	1080p	•	45	6	95	•	•	3in	•	600	131	100	76.2	540g				
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p	•	45	7	100	•	•	3in	•	960	139	105.2	78.5	730g				
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p	•	65	10	100	-	•	3in	-	670	148.6	112.4	78.2	910g				
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	20.2MP	Canon EF	102,400	1080p	•	11	4.5	97	•	-	3in	-	980	145	111	71	755g				
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p	•	61	6	100	-	-	3.2in	-	950	152	116	76	950g				
Canon EOS 5DS	£2999	-	High-resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p	•	61	5	100	-	-	3.2in	-	700	152	116.4	76.4	845g				
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p	•	61	5	100	-	-	3.2in	-	390	152	116.4	76.4	845g				
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p	•	61	7	7	100	•	3.2in	•	900	151	116	76	890g				
Canon EOS-1D X Mk II	£5199	-	Professional high-speed sports and action model	20.2MP	Canon EF	409,600	3840p	•	61	14	100	-	-	3.2in	•	1,210	158	167.6	82.6	1,340g				
Nikon D3300	£600	4.5★	Entry-level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p	•	11	5	95	-	•	3in	-	700	124	98	75.5	460g				
Nikon D3400	£399	-	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p	•	11	5	95	-	•	3in	•	1,200	124	98	75.5	445g				
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p	•	23	5	95	•	•	3.2in	•	700	125	98	76	530g				
Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	820	124	97	70	470g				
Nikon D5600	£800	-	Minor update to the D5500 adds Bluetooth smartphone connection	24.1MP	Nikon F	25,600	1080p	•	39	5	95	•	•	3.2in	•	970	124	97	78	465g				
Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p	•	51	6	100	-	•	3in	-	950	135	106	76	765g				
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	24.2MP	Nikon F	25,600	1080p	•	51	6	100	•	•	3.2in	-	1,100	135.5	106.5	76	765g				
Nikon D7500	£1299	-	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p	•	51	8	100	•	•	3.2in	•	950	135.5	104	72.5	720g				
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p	•	153	10	100	•	•	3.2in	•	1,240	147	115	81	860g				
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p	•	39	6	100	-	•	3.2in	•	900	141	113	82	850g				
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	24.3MP	Nikon F	51,200	1080p	•	51	6.5	100	•	•	3.2in	-	1,230	140.5	113	78	840g				
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	16.2MP	Nikon F	204,800	-	-	39	5.5	100	-	-	3.2in	-	1,400	143.5	110	66.5	765g				
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p	•	51	12	100	-	•	3.2in	-	1,200	146	123	82	980g				
Nikon D5	£5199	-	Nikon's top-end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p	•	153	14	tbc	-	-	3.2in	•	3,780	160	158.5	92	1,405g				
Pentax K-S1	£550	4★	Pentax's entry-level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	-	•	3in	-	410	92.5	120	69.5	498g				
Pentax K-50	£600	4.5★	Large viewfinder and two control dials – unusual at this price	16.3MP	Pentax K	51,200	1080p	•	11	4	100	-	•	3in	-	410	130	97	71	650g				
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	20.2MP	Pentax K	51,200	1080p	•	11	5.4	100	•	•	3in	•	410	122.5	91	72.5	678g				
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p	•	11	6	100	•	•	3in	•	410	125.5	93	74	688g				
Pentax K-3	£950	4★	Well-featured enthusiast model with in-body image stabilisation	24.2MP	Pentax K	51,200	1080i	•	27	8	100	-	•	3.2in	-	560	131	100	77	800g				
Pentax K-3 II	£769	4.5★	Updates the K-3, with built-in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p	•	27	8.3	100	-	-	3.2in	-	720	131.5	102.5	77.5	785g				
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	24.3 MP	Pentax K	819,200	1080p	•	27	7	100	•	•	3in	•	390	131.5	101	76	703g				
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p	•	33	4.4	100	•	•	3.2in	•	760	136.5	110	85.5	1,010g				
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400	-	-	9	3.6	100	-	-	3in	-	tbc	147	95.1	90.8	703g				
Sigma SD Quattro H	£1499	-	Physically identical body to SD Quattro, but with larger APS-H sensor	25.7MP	Sigma SD	6400	-	-	9	tbc	100	-	-	3in	-	tbc	147	95.1	90.8	708g				
Sony Alpha 58	£450	4★	Entry-level SLR-like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p	•	15	5	100	-	•	2.7in	•	690	129	95.5	78	492g				
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	24MP	Sony A	25,600	1080p	•	79	8	100	-	•	2.7in	•	580	142.6	104.2	82.8	675g				
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p	•	79	12	100	•	•	3in	•	480	142.6	104	81	647g				
Sony Alpha 99	£1800	4★	Fast-shooting SLR-like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p	•	19	10	100	-	•	3in	•	500	147	111	78	812g				
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the A7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p	•	79	12	100	•	•	3in	•	100	142.6	104.2						



Mirrorless cameras

Name & Model	RRP	Score	Summary		Resolution	Lens Mount	Max ISO	Video	Mic Input	Af Points	Burst Mode (fps)	Viewfinder	Built-in Wi-Fi	Flash	Screen Size	Articulated	Touchscreen	Battery Life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners		18MP	Canon M	25,600	1080p		49	4.6		•	•	3in	•	•	255	108	66.6	35	301g
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder		24.3MP	Canon M	25,600	1080p	•	49	4.2		•	•	3in	•	•	250	110.9	68	44.4	366g
Canon EOS M6	£730		Update to EOS M3 with faster autofocus and improved controls		24.2MP	Canon M	25,600	1080p	•	49	9		•	•	3in	•	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DSLR-style mirrorless camera combines speed and good handling		24.2MP	Canon M	25,600	1080p	•	49	9	•	•	•	3.2in	•	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies		16.3MP	Fuji X	25,600	1080p		49	6		•	•	3in	•		350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor		24.2MP	Fuji X	25,600	1080p		9	10		•	•	3in	•	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls		16.3MP	Fuji X	51,200	1080p	•	49	7	•	•	•	3in			350	129	74.9	37.2	350g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X-T1		16.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in	•		350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen		24.3MP	Fuji X	51,200	3840p	•	325	8	•	•	•	3in	•	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF		16.3MP	Fuji X	51,200	1080p	•	49	8	•	•	•	3in	•		350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder		24.3MP	Fuji X	51,200	1080p	•	77	8	•	•	•	3in			250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date		24.3MP	Fuji X	51,200	1080p	•	325	14	•	•	•	3in	•		340	132.5	91.8	49.2	507g
Leica TL	£1350		Stylish aluminium body and touchscreen-led control		16MP	Leica L	12,500	1080p		195	5		•	•	3.7in	•		400	134	69	33	384g
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder		24MP	Leica L	50,000	4096p	•	49	11	•	•	•	3in	•	•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts		21MP	Nikon 1	12,800	3840p	•	171	60		•	•	3in	•	•	250	98.3	59.7	31.5	265g
Nikon 1 AW1	£749	3.5★	High-end CSC is waterproof and shockproof		14.2MP	Nikon 1	6400	1080p	•	41	15		•	•	3in			220	113	71.5	37.5	356g
Olympus PEN E-PL7	£499	4★	High spec, compact size and superb image quality		16MP	Mic4/3	25,600	1080p	•	81	8		•	•	3in	•	•	350	114.9	67	38.4	357g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications		16.1MP	Mic4/3	25,600	1080p	•	81	8.5		•	•	3in	•	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well		16.1MP	Mic4/3	25,600	1080p	•	81	8.5	•	•	•	3in	•	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks		16MP	Mic4/3	25,600	1080p	•	81	10	•	•	•	3in	•		750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder		20.3MP	Mic4/3	25,600	1080p	•	81	10	•	•	•	3in	•	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1	£1300	5★	Fully weather-proofed and Wi-Fi enabled pro-level CSC		16.8MP	Mic4/3	25,600	1080p	•	81	10	•	•	•	3in	•	•	330	130	93.5	63	497g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS		20.4MP	Mic4/3	25,600	3840p	•	121	18	•	•	•	3in	•	•	tbc	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC		16MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	360	124.9	86.2	77.4	410g
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video		16MP	Mic4/3	25,600	3840p	•	49	9	•	•	•	3in	•	•	330	128.4	89	74.3	505g
Panasonic Lumix GF7	£420	4★	Compact, great image quality and good for selfies		16MP	Mic4/3	25,600	1080p	•	23	5.8		•	•	3in	•	•	230	106.5	64.6	33.3	266g
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video		16MP	Mic4/3	25,600	3840p	•	49	5.8		•	•	3in	•	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder		16MP	Mic4/3	25,600	4096p	•	49	8	•	•	•	3in	•	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body		20.3MP	Mic4/3	25,600	3840p	•	49	8	•	•	•	3in	•	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive		16MP	Mic4/3	25,600	4096p	•	49	12	•	•	•	3in	•	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording		20.2MP	Mic4/3	25,600	4096p	•	225	12	•	•	•	3.2in	•	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs		20.1MP	Sony E	16,000	1080p	•	25	3.5	•	•	•	3in	•		420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality		24MP	Sony E	25,600	1080p	•	179	6	•	•	•	3in	•	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor		24MP	Sony E	25,600	1080p	•	179	11	•	•	•	3in	•		310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video		24.2MP	Sony E	51,200	3840p	•	425	11	•	•	•	3in	•		350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely-accomplished CSC with in-body image stabilisation		24.2MP	Sony E	51,200	3840p	•	425	11	•	•	•	3in	•	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras		24.3MP	Sony E	25,600	1080p	•	117	5	•	•	•	3in	•		340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full-frame A7 II includes in-body image stabilisation		24.3MP	Sony E	25,600	1080p	•	117	5	•	•	•	3in	•		350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700																					

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF	Nikon AF lenses driven from camera	DC	Nikon defocus-control portrait lenses	ED	Extra-low Dispersion elements	LD	Low-Dispersion glass	SP	Tamron's Super Performance range
AF-S	Nikon lenses with Silent Wave Motor	DC	Sigma's lenses for APS-C digital	EF	Canon's DSLR lenses for full frame	LM	Fujifilm Linear Motor	SSM	Sony Supersonic Motor lenses
AF-P	Nikon lenses with stepper motors	DG	Sigma's designation for full-frame lenses	EF-S	Canon lenses for APS-C sized sensors	MP-E	Canon's high-magnification macro lens	STF	Sony and Laowa Smooth Trans Focus
AL	Pentax lenses with aspheric elements	Di	Tamron lenses for full-frame sensors	EF-M	Canon's lenses for its mirrorless M range	OIS	Optical Image Stabilisation	STM	Canon lenses with stepper motor
APD	Fujifilm lenses with apodisation elements	Di-II	Tamron lenses designed for APS-C DSLRs	EX	Sigma's 'Excellent' range	OS	Sigma's Optically Stabilised lenses	TS-E	Canon Tilt-and-Shift lens
APO	Sigma Apochromatic lenses	Di-III	Tamron lenses for mirrorless cameras	FA	Pentax full-frame lenses	PC-E	Nikon tilt-and-shift lenses	UMC	Ultra Multi Coated
ASPH	Aspherical elements	DN	Sigma's lenses for mirrorless cameras	FE	Sony lenses for full-frame mirrorless	PF	Nikon Phase Fresnel optics	USM	Canon lenses with an Ultrasonic Motor
AT-X	Tokina's Advanced Technology Extra Pro	DO	Canon diffractive optical element lenses	G	Nikon lenses without an aperture ring	PRO	Tokina and Olympus Professional lenses	USD	Tamron Ultrasonic Drive motor
AW	Pentax all-weather lenses	DT	Sony lenses for APS-C sized sensors	HSM	Sigma's Hypersonic Motor	PZD	Tamron Piezo Drive focus motor	VC	Tamron's Vibration Compensation
CS	Samyang lenses for APS-C cropped sensors	DX	Nikon's lenses for DX-format digital	IF	Internal Focusing	SAM	Sony Smooth Autofocus Motor	VR	Nikon's Vibration Reduction feature
D	Nikon lenses that communicate distance info	E	Nikon lenses with electronic apertures	IS	Canon's Image-Stabilised lenses	SDM	Pentax's Sonic Direct Drive Motor	XR	Tamron Extra Refractive Index glass
DA	Pentax lenses optimised for APS-C sized sensors	E	Sony lenses for APS-C mirrorless	L	Canon's 'Luxury' range of lenses	SMC	Pentax Super Multi Coating	WR	Weather Resistant

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON DSLR																
EF 8-15mm f/4 L USM																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	Impressive-looking fisheye zoom lens from Canon		•	•				•	15	n/a	78.5	83	540g	
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•					24	77	83.5	89.8	385g		
EF 11-24mm f/4 L USM	£2799		Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•			•	28	n/a	108	132	1180g			
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•			•	20	n/a	80	94	645g			
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•				35	72	81.6	87.5	575g			
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•			•	28	82	88.5	111.6	635g			
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•			•	28	82	89.5	127.5	790g			
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•			•	28	77	82.6	112.8	615g			
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•			•	25	77	88.9	106.9	820g			
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•			•	28	77	83.5	96.8	500g			
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•				35	77	83.5	110.6	645g			
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•	•				35	67	78.5	92	475g			
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•				25	58	69	75.2	205g			
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•				25	58	66.5	61.8	215g			
EF-S 18-135mm f/3.5-5.6 IS	£500		Four-stop image stabilisation, and automatic panning and tripod detection	•	•				45	67	75.4	101	455g			
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well-suited to video work	•	•				39	67	76.6	96	480g			
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•	•				39	67	77.4	96	515g			
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•				45	72	78.6	102	595g			
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•			•	25	72	77.5	70.6	405g			
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•			•	25	77	83.5	86.9	650g			
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•			•	20	58	68.4	55.7	280g			
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance	•	•				16	52	68.2	22.8	125g			



DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT						DIMENSIONS				
					SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•					•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•					•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all-round performer, and keenly priced, too	•	•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129		Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•	•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479		A versatile standard zoom lens that's an ideal route into full-frame photography	•	•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•				•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element		•	•				•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture		•	•				•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting		•	•				13	49	69.2	55.8	190g	
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system		•	•				•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•				•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting				•			30	52	68.2	22.8	130g	
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography				•			•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture				•			•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though				•			•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor				•			•	35	49	69.2	39.3	130g
EF 50mm f/2.5 Macro	£350		Compact macro lens with floating system				•			•	23	52	67.6	63	280g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•					110	58	70	111.2	375g	
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18-55mm kit lens, with image stabilisation and USM	•	•					110	58	70	108	390g	
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•				20	52	73	69.8	335g	
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories				•			•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements				•			•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•	•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•				•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•	•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•	•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid-range telephoto zoom with new optics and much-improved autofocus	•	•					•	120	67	80	145.5	710g
EF 70-300mm f/4.5-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•	•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•	•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4.0-5.6 III USM but with no USM				•			•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•				•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•				•	95	72	91.5	84.0	1025g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•				•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements				•			•	50	58	73.6	88	565g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits				•			•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)				•			•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•	•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•	•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture				•			•	90	72	82.5	112	750g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology				•			•	48	72	82.5	186.6	1090g
EF 200mm f/2 L IS USM	£7350		Five-stop image stabilisation with tripod detection and Super Spectra lens coatings	•	•					•	190	52	128	208	2520g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic				•			•	150	72	83.2	136.2	765g
EF 300mm f/2.8 L IS II USM	£7500		Four-stop image stabilisation makes this lens perfect for action photography	•	•					•	200	52	128	248	2400g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•	•					•	150	77	90	221	1190g
EF 400mm f/2.8 L IS II USM	£9810		Super telephoto with ring-type USM and four-stop image stabilisation	•	•					•	270	52	163	343	3850g
EF 400mm f/4 DO IS II USM	£8000		Multi-layer diffractive optical element to correct for chromatic aberration	•	•					•	330	52	128	232.7	2100g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood	•	•					•	350	77	90	256.5	1250g

NIKON DSLR

10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass						•		14	n/a	63	62.5	300g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22						•		24	77	82.5	87	460g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer						•		30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality						•		20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration						•		28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance						•		25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•	•				•		28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•	•				•		35	72	80	85.5</td	

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
19mm f/4E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•		•	25	n/a	89	124	885g	
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•		•	20	77	82.5	80.5	335g	
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•		•	25	62	69	42.5	270g	
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•		•	30	52	64.5	46	270g	
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•		•	25	77	83	88.5	620g	
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•		•	23	72	77.5	83	355g	
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•		•	21	77	82.5	108	730g	
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•		•	38	77	83	133	900g	
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•		•	38	82	88	154.5	1070g	
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•		•	38	72	78	82	465g	
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•		•	45	77	84	103	710g	
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•		•	25	67	73	80	330g	
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•		•	25	52	65	44.5	205g	
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•		•	50	77	83	114	800g	
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•		•	30	52	70	52.5	200g	
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•		•	25	58	72	71.5	305g	
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•		•	25	52	64.5	43.5	205g	
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•		•	30	67	83	89.5	600g	
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•		•	20	52	68.5	64.5	235g	
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•		•	25	77	82.5	112	740g	
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•		•	45	52	64.5	42.5	230g	
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•		•	45	58	73.5	54	280g	
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•		•	45	52	63	39	160g	
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•		•	45	58	72	52.5	185g	
55mm f/2.8 Micro	£625		Macro lens with 1/2 maximum reproduction ratio					•		•	25	52	63.5	62	290g	
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•		•	110	52	73	99.5	335g	
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•		•	110	52	70.5	83	300g	
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•		•	140	58	76.5	123	530g	
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•		•	58	72	85	70	385g	
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•		•	22	62	70	74.5	440g	
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•		•	18	62	73	89	425g	
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•		•	140	77	87	209	1540g	
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•		•	110	77	88.5	202.5	1430g	
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•		•	1000	67	78	178.5	850g	
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•		•	n/a	67	80	143.5	745g	
70-300mm f/4.5-6.3G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•		•	110	58	72	125	400g	
70-300mm f/4.5-6.3G AF-P DX VR	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto					•		•	110	58	72	125	415g	
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•		•	175	77	95.5	203	1570g	
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•		•	28	52	73	98.5	355g	
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•		•	85	77	86.5	84	595g	
85mm f/1.8 D	£385		Portable medium telephoto – ideal for portraits					•		•	85	62	71.5	58.5	380g	
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•		•	80	67	80	73	350g	
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•		•	39	77	83.5	107	635g	
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•		•	100	82	94.5	106	985g	
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•		•	31	62	83	116	720g	
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•		•	90	n/a	79	111	640g	
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•		•	110	n/a	79	120	815g	
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•		•	150	72	78.5	144	760g	
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•		•	50	62	76	104.5	1190g	
200mm f/2 G ED AF-S VR II	£5412		A full-frame lens offering ghost-reducing Nano Crystal coating	•				•		•	190	52	124	203	2930g	
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•		•	220	95	108	267.5	2300g	
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•		•	140	77	89	147.5	755g	
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system	•				•		•	230	52	124	267.5	2900g	

LAOWA DSLR

12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that promises minimal distortion	•	•	•	•	•	•	18	77	74.8	82.8	609g
15mm f/4 1:1 Macro	£449		Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A	•	•	•	•	•	•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra-Macro	£319		With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro	•	•	•	•	•	•	18.5	62	95	70	503g
105mm f/2 (T32) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh	•	•	•	•	•	•	90	67	98.9	76	745g

A DSLR or CSC is nothing without a



DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
																	DIMENSIONS
PENTAX DSLR																	
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•		14	n/a	71.5	68	320g		
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•		30	77	83.5	87.5	430g		
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too						•		17	77	83.5	69	420g		
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra-low-dispersion elements						•		18	49	39.5	63	212g		
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•	•	28	n/a	98.5	143.5	1040g		
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•		30	77	98.5	84	600g		
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•		35	72	78	94	488g		
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•		28	67	75	93.5	485g		
DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•		30	58	71	41	158g		
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						•		25	52	68	67.5	220g		
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•		25	52	68.5	67.5	230g		
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•		40	62	73	76	405g		
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•		49	62	76	89	453g		
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•		28	55	68.5	71	283g		
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•		20	49	63	25	140g		
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•	•	38	82	109.5	88.5	787g		
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•	•	50	62	73	86.5	440g		
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•	•	30	58	68.5	65	345g		
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•	•	30	49	64	44.5	214g		
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•		14	49	46.5	63	215g		
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•		30	49	63	45	124g		
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•		40	49	63	15	90g		
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens						•		40	n/a	62.9	9	52g		
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•	•	45	49	27	64	155g		
FA 50mm f/1.4 smc	£399		High-quality fast prime. The 'FA' indicates that its image circle covers the 35mm full-frame format						•	•	45	49	63.5	38	220g		
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•		45	52	38.5	63	122g		
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•	•	19	49	60	67.5	265g		
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•		100	67	76.5	136	765g		
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•		n/a	49	69	79.5	285g		
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•		45	58	70.5	66	375g		
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•		95	58	76.5	89	442g		
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt-resistant SP coating						•		140	58	75	111.5	440g		
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•		140	58	71	111.5	466g		
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•		110	67	167.5	82	1040g		
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•		70	49	63	26	130g		
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•	•	120	77	91.5	203	1755g		
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•	•	70	49	48	64	270g		
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						•	•	30	49	67.5	80.5	345g		
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•	•	30	49	65	80.5	340g		
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•	•	200	86	241.5	95	2000g		
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•		120	77	83	134	825g		
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•		140	77	83	184	1070g		

SAMYANG DSLR

8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors	•	•	•	•	•	•		30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood	•	•	•	•	•	•		24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs	•	•	•	•	•	•		20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used	•	•	•	•	•	•		28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture	•					•		28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors	•	•	•	•	•	•		20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs	•	•	•	•	•	•		20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups	•	•	•	•	•	•		25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings	•	•	•	•	•	•		20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain	•	•	•	•	•	•		30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs	•	•	•	•	•	•		45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High-end manual focus lens sports an impressively fast maximum aperture	•					•		80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers	•	•	•	•	•	•		100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£38														

DSLR Lenses

LENSES	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
																	DIMENSIONS
SIGMA DSLR																	
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder		•	•	•	•	•	•	13	n/a	76	77.8	470g		
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass		•	•	•	•	•	•	13	n/a	73.5	68.6	400g		
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•	•	•	•	•	24	72	75	105.7	555g		
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens		•	•	•	•	•	•	13	n/a	75.8	83	475g		
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•	•	•	•	•	24	82	87.3	88.2	520g		
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all-rounder, thanks to MTF curves that stay above 0.25 cycles-per-pixel down to f/16		•	•	•	•	•	•	24	77	83.5	81	470g		
12-24mm f/4 DG HSM A	£1649		Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery		•	•	•	•	•	•	24	n/a	101	132	1150g		
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS-C users are advised to look at the 10-20mm instead		•	•	•	•	•	•	28	n/a	87	102.5	600g		
14mm f/1.8 DG HSM A	£TBC		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs		•	•	•	•	•	•	27	n/a	95.4	126	1170g		
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•	•	•	•	•	15	n/a	73.5	65	370g		
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation		•	•	•	•	•	•	28	77	83.5	92	565g		
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range		•	•	•	•	•	•	22	72	79	82	470g		
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DOF equivalent of constant f/2.7 on full frame		•	•	•	•	•	•	28	72	78	121	810g		
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer		•	•	•	•	•	•	45	62	70	78.1	405g		
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better		•	•	•	•	•	•	45	45	79	100	610g		
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures		•	•	•	•	•	•	45	72	79	101	630g		
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras		•	•	•	•	•	•	35	62	73.5	88.6	470g		
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•	•	•	•	•	39	72	79	101.5	585g		
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed-focal-length lens		•	•	•	•	•	•	27.6	n/a	90.7	129.8	950g		
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes		•	•	•	•	•	•	25	77	85	90.2	665g		
24-35mm f/2 DG HSM A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range		•	•	•	•	•	•	28	82	87.6	122.7	940g		
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24-70mm lenses, with great MTF curves		•	•	•	•	•	•	38	82	88.6	94.7	790g		
24-70mm f/2.8 DG OS HSM A	£TBC		Latest premium fast standard zoom for full frame includes optical image stabilisation		•	•	•	•	•	•	37	82	88	107.6	1020g		
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build		•	•	•	•	•	•	45	82	89	109	885g		
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•	•	•	•	•	30	62	63.3	74.2	435g		
35mm f/1.4 DG HSM A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•	•	•	•	•	30	67	77	94	665g		
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated		•	•	•	•	•	•	45	77	84.5	68.2	505g		
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•	•	•	•	•	40	77	85.4	100	815g		
50-100mm f/1.8 DC HSM A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one		•	•	•	•	•	•	37.4	82	93.5	170.7	1490g		
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters		•	•	•	•	•	•	180	95	104.4	219	1970g		
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite		•	•	•	•	•	•	140	77	86.4	197	1430g		
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•	•	•	•	•	95	58	76.6	122	550g		
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•	•	•	•	•	95	58	76.6	122	545g		
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent		•	•	•	•	•	•	85	77	86.4	87.6	725g		
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users		•	•	•	•	•	•	85	86	95	126	1130g		
100-400mm f/5-6.3 DG OS HSM C			Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom		•	•	•	•	•	•	160	67	86.4	182.3	1160g		
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites		•	•	•	•	•	•	31.2	62	78	126.4	725g		
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•	•	•	•	•	150	105	124	291	3390g		
135mm f/1.8 DG HSM A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs		•	•	•	•	•	•	87.5	82	91.4	114.9	1130g		
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation		•	•	•	•	•	•	38	72	79.6	150	950g		
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths		•	•	•	•	•	•	220	86	94.7	252	1780g		
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter		•	•	•	•	•	•	280	95	105	260.1	1930g		
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof		•	•	•	•	•	•	260	105	121	290.2	2860g		
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system		•	•	•	•	•	•	47	86	95	204	1640g		
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•	•	•	•	•	250	46	119	214.5	2400g		
500mm f/4.5 APO EX DG HSM	£4799		Telephoto lens with multi-layer coatings to 'optimise the characteristics of DSLRs'		•	•	•	•	•	•	400	46	123	350	3150g		
500mm f/4 DG OS HSM S	£6000		Sigma's latest ultra-telephoto prime gives great results for a fraction of the price of its competitors		•	•	•	•	•	•	350	46	145	380	3310g		
SONY DSLR																	
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•						25	77	83	80.5	360g		
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•					•	20	n/a	75	66.5	400g		
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs		•					•	28	77	83	114	900g		
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•						100	72	81	88	577g		
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•						35	62	72	83	445g		
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•						40	62	72	83	470g		
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus		•	•	</										



DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT						MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
					SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA					
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor DSLRs, with a Smooth Autofocus Motor	•							95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation	•							140	62	77	116.5	460g
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens	•							• 120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture	•							• 120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus	•							• 150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture	•							• 150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture	•							• 85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens	•							• 60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture	•							• 35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens	•							• 72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects	•							• 87	80	80	99	730g

TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph. IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm	• •	• •	• •	• •	24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580		Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	• •	• •	• •	• •	24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	• •	• •	• •	• •	• 28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	• •	• •	• •	• •	39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph. IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8	• •	• •	• •	• •	27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph. IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	• •	• •	• •	• •	29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	• •	• •	• •	• •	49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	• •	• •	• •	• •	49	62	74.4	88	450g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	• •	• •	• •	• •	• 38	82	88.2	116.9	825g
28-75mm f/2.8 SP AF XR Di LD Asph. IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm	• •	• •	• •	• •	• 33	67	73	92	510g
28-300mm f/3.5-6.3 AF XR Di LD Asph. IF Macro	£664		A useful 10.7x zoom range and low-dispersion elements in this optic	• •	• •	• •	• •	• 49	62	73	83.7	420g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	• •	• •	• •	• •	• 49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	• •	• •	• •	• •	• 20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	• •	• •	• •	• •	• 29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio	• •	• •	• •	• •	23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal	• •	• •	• •	• •	95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	• •	• •	• •	• •	• 130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350		Fast telephoto zoom with updated autofocus and image stabilisation plus sealed construction	• •	• •	• •	• •	• 95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	• •	• •	• •	• •	• 150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs	• •	• •	• •	• •	• 95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	• •	• •	• •	• •	• 80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images	• •	• •	• •	• •	• 29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	• •	• •	• •	• •	• 30	58	115	76.4	550g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	• •	• •	• •	• •	• 220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	• •	• •	• •	• •	• 270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens	• •	• •	• •	• •	• 47	72	84.8	165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11	• •	• •	• •	• •	• 250	86	93.5	227	1237g

TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass	•	•	•	•	14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance	• •	• •	• •	• •	30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499		Compact, ultra-wideangle lens featuring an expanded telephoto zoom range	• •	• •	• •	• •	28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm F4 wideangle zoom; for Nikon DX DSLRs	• •	• •	• •	• •	25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light	• •	• •	• •	• •	28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras	• •	• •	• •	• •	• 26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts	• •	• •	• •	• •	• 28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture	• •	• •	• •	• •	• 38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•	•	• •	• •	• 100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic	• •	• •	• •	• •	• 30	55	73	95.1	540g

ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design	•	•	•	•	• 25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact									

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON	MICRO 4/THIRDS	SONY E	NIKON 1	FUJIX MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens	•								15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260g
FUJIFILM CSC																
XF 10-24mm f/4 R OIS	£849		Ultra-wideangle lens, minimal ghosting with Fuji's HT-EBC multi-layer coating	•				•				24	72	78	87	410
XF 14mm f/2.8 R	£729	5★	Ultra-wideangle prime, high resolution to all corners, performance justifies price tag					•				18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users					•				15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•				•				30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance					•				60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture					•				18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•				•				45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•				•				18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture					•				28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens					•				22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens					•				60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens					•				28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match					•				35	43	60	45.9	170g
XF 50mm f/2 R WR	£449		Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits					•				39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•				•				100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation	•				•				110	58	69.5	111	tbc
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•				•				110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value					•				70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£769	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur					•				70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification					•				26.7	39	64.1	70.9	215g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh					•				60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10° C temperatures	•				•				175	77	94.8	210.5	1375g
LAOWA CSC																
NEW 7.5mm f/2 MFT	£499		Tiny wideangle prime for Micro Four Thirds featuring manual focus and aperture control					•				12	46	50	55	170g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system					•				20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless					•				45	52	63.5	61	256g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs					•				30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality					•				30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality					•				100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification					•				16	60	68	89	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range					•	•			30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer-than-usual range					•	•			60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime					•	•			60	82	88	124	1065g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof					•				20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof	•								12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms	•								25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view	•								20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system					•				20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8	•				•				20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom	•				•				20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•	•							15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing	•	•							30	n/a	56	9	22g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA	FULL FRAME	MINI FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing		•						25	46	57	35	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics		•						20	37	57	22	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens		•						25	37	56.5	50	112g	
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control		•						20	37	60.6	22.5	93g	
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance		•						50	58	63.5	83	285g	
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness		•						30	62	70	87	410g	
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture		•						25	46	57.8	42	137g	
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g		•						9.5	46	57	60	128g	
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm equivalent focal length lens offers amazing portability for this pro class		•						70	72	79.4	160	760g	
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length		•						90	58	63.5	83	190g	
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		•						50	37	56	46	116g	
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof		•						19	46	56	82	185g	
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting		•						90	58	69	117	423g	
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots		•						84	58	64	69	305g	
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•	•						140	77	92.5	227	1270g	

PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•						25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera		•						10	22	60.7	51.7	165g
NEW DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freeze proof ultra-wideangle zoom with premium optics		•						23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring		•						20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•						20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•	•						25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•	•						25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439		Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•						20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather-resistant construction	•	•						20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens which should suit landscape photographers		•						18	46	55.5	20.5	55g
G 14-42mm II f/3.5-5.6 MEGA OIS	£375		Addition of two aspherical elements helps make this lens smaller than previous version	•	•						20	46	56	49	110g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•						30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•	•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549		High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		•						20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options		•						20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds		•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica		•						30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•	•						10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•	•						90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•						85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•	•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•	•						50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•						15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•	•						90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•	•						100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•	•						103	72	83	171.5	985g

SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting		•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction	•	•	•	•	•	•		30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras	•	•	•	•	•	•		20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras		•						20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor	•	•	•	•	•	•		28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size	•	•	•	•	•	•		38	62	67.5	74.2	420g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field	•	•	•	•	•	•		50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499		Fast normal prime designed for Sony Alpha 7-series cameras		•						45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras	•	•	•	•	•	•		90	58	73.7	64.5	320g

EXCLUSIVE AP OFFER!

CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON 1	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
																	DIMENSIONS
SIGMA CSC																	
19mm f/2.8 DN A	£189		Metal-bodied high-performance wideangle prime lens		•	•						20	46	60.8	45.7	150g	
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		•	•						30	52	64.8	73	140g	
30mm f/2.8 DN A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line		•	•						30	46	60.8	40.5	140g	
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body		•	•						50	46	60.8	55.5	190g	
SONY CSC																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•	•							25	62	70	63.5	225g	
NEW FE 12-24mm f/4 G	£1700		Weather-resistant super-wideangle zoom designed for Sony's full-frame mirrorless cameras		•				•	28	n/a	87	117.4	565g			
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus		•						24	49	62	22.5	67g		
NEW FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather resistant construction		•						28	82	88.5	121.6	680g		
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•	•			•	28	72	78	98.5	518g				
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•	•						25	40.5	64.7	29.9	116g		
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•	•						35	55	66.6	75	308g		
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•	•						25	49	62	60	194g		
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•	•						45	72	78	110	427g		
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•	•						50	62	68	98	460g		
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•	•						30	67	93.2	99	649g		
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras	•							20	49	62.6	20.4	69g		
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to the NEX-7	•							16	49	63	65.6	225g		
FE 24-240mm f/3.5-6.3 OSS	£929		Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•	•			•	50	72	80.5	118.5	780g				
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results		•				•	38	82	87.6	136	886g			
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049		Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•	•			•	40	67	73	94.5	426g				
FE 28mm f/2	£419		This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness	•					•	29	49	64	60	200g			
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•	•				•	30	55	72.5	83	295g			
FE 28-135mm PZ f/4 G OSS	£2379		High-performance G-Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking	•	•				•	95	95	162.5	105	1215g			
E 30mm f/3.5 Macro	£219		A macro lens for the NEX Compact System Cameras	•						9	49	62	55.5	138g			
FE 35mm f/1.4 ZA Distagon T*	£1559		Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture	•				•	30	72	73	94.5	630g				
E 35mm f/1.8 OSS	£399		Lightweight versatile prime with Optical SteadyShot image stabilisation	•	•					30	49	62.2	45	155g			
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver	•					•	35	49	61.5	36.5	120g			
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•	•					39	49	62	62	202g			
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy		•				•	45	72	83.5	108	778g			
FE 50mm f/1.8	£240		Features a new optical design with a single aspherical element		•				•	45	49	68.6	59.5	186g			
FE 50mm f/2.8 Macro	£500		Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing		•				•	16	55	70.8	71	236g			
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light	•					•	50	49	64.4	70.5	281g			
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•	•					100	49	63.8	108	345g			
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•	•				•	100	72	80	175	840g			
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•	•				•	100	72	80	175	840g			
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•	•				•	90	72	84	143.5	854g			
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction		•				•	80	67	78	82	371g			
FE 85mm f/1.4 GM	£1889		Stunning image quality from Sony's premium 'G Master' portrait lens		•				•	80	77	89.5	107.5	820g			
FE 90mm f/2.8 Macro G OSS	£1049	4★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•	•				•	28	62	79	130.5	602g			
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•	•				•	57	72	85.2	118.1	700g			
FE 100-400mm f/4.5-5.6 GM OSS	£2500		Premium optically-stabilised, weathersealed telezoom designed to match the Alpha 9	•	•				•	98	77	93.9	205	1395g			
TAMRON CSC																	
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras		•						50	52	63.5	80.4	285g		
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•	•					50	62	68	96.7	460g		
TOKINA CSC																	
NEW Firin 20mm f/2 FE MF	£800		Fast wideangle prime for full-frame Sony mirrorless cameras, with manual focus and aperture ring		•			•	28	62	69	81.5	490g				
ZEISS CSC																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance		•	•			18	67	82	68	270g				
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony		•			•	25	77	78	95	330g				
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras		•			•	25	52	62	72	394g				
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality		•			•	20	67	81	92	355g				
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras		•	•			23	52	72	76	200g				
Loxia 35mm f/2	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users		•			•	30	52	62	59	340g				
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users		•			•	45	52	62	59	320g				
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens		•	•		•	15	52	75	91	290g				
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•	•			•	80	67	78	105	475g				
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series		•			•	80	52	62.5	108	594g				

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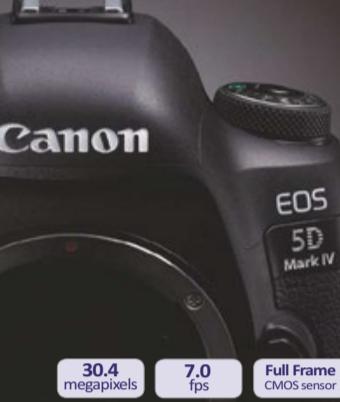
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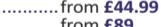
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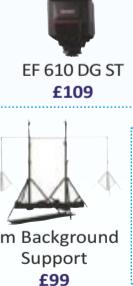
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35-100mm F4-5.6 OIS Asph G	Mint- £159
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75mm F1.8 ED Black M.Zuiko	E++ £529
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Samyang 16mm T2.2 VFD	Mint- £289
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12mm F2.0 NCS CS FE	Mint- £249
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18-55mm F3.5-5.6 IS STM	E++ £79
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24-70mm f2.8 L USM II	Mint- £1,449
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28-300mm F3.5-6.3 XR Di Tamron	E+ £89
28-80mm F2.8-4 L USM	E+ £349
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40mm F2 Ultron SLII Voigtlander	Mint- £299
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50mm F1.8 EF II	E++ £59
55-250mm F4-5.6 EFS IS	E++ £99
55-250mm F4-5.6 EFS IS II	E++ £99 - £109
60mm F2.8 EFS Macro	E++ £249 - £279
70-210mm F3.5-4.5 Apo Sigma	Unused £69

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Canon Powershot G3x - Black	E++ £389
Powershot G5x - Black	Mint- £469
Powershot SX240 HS	E++ £79
Powershot SX60 HS	E++ £249
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Leica M3 Digital Classic	E+ £59 - £89
WB100	E++ £79
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DMC-TZ15	E+ £75
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LX100	E++ £369

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70-300mm F4-5.6 IS USM	E+ £199
70-300mm F4-5.6 L IS USM	E++ £789
75-300mm F4.5-5.6 DO IS USM	E++ £349
75-300mm F4-5.6 EF III	Mint- £99
85mm F1.2 L USM MKII	Mint- £1,149
85mm F1.4 ZE Zeiss	E++ £649
85mm F1.8 USM	E+ £219
90mm F2.8 SP AF Macro Tamron E+ / E++ £159 - £179	
90mm F2.8 SP Di Macro Tamron	E++ £219
90mm F2.8 TSE Shift	E++ £789
200-400mm f4 L IS USM +1.4x Extender	E++ / Mint- £9,499

Sigma DP2 Quattro

SD Quattro + 17-70mm F2.8-4 + Grip	Mint- £949
VF21 External Finder	Mint- £89

Sony Cyber-shot RX1

RICOH GXR + 24-72mm	E++ £149
24-72mm F2.5-4.4 VC (GXR)	E++ £39
28-300mm F3.5-5.6 VC GXR Lens	E++ £59
30.5mm Filter Ring + Skylight	E++ £15
30.5mm Filter Ring + Skylight + Orange	E++ £20

Sigma DP2 Quattro

Mint- £469	
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Digital Mirrorless

Fuji X-T1 Body Only	E++ / Mint- £499 - £529
X-T1 Graphite Body Only	Mint- £549
X-T10 Black Body Only	E+ / Mint- £339
X-T10 Silver Body Only	E++ / Mint- £339

Digital Mirrorless

Fuji X-T1 Body Only	E++ / Mint- £499 - £529
X-T1 Graphite Body Only	Mint- £549
X-T10 Black Body Only	E+ / Mint- £339
X-T10 Silver Body Only	E++ / Mint- £339

Digital Mirrorless

Fuji X-T1 Body Only	E++ / Mint- £499 - £529
X-T1 Graphite Body Only	Mint- £549
X-T10 Black Body Only	E+ / Mint- £339
X-T10 Silver Body Only	E++ / Mint- £339

Digital Mirrorless

Fuji X-T1 Body Only	E++ / Mint- £499 - £529
X-T1 Graphite Body Only	Mint- £549
X-T10 Black Body Only	E+ / Mint- £339
X-T10 Silver Body Only	E++ / Mint- £339

Digital Mirrorless

Fuji X-T1 Body Only	E++ / Mint- £499 - £529
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85mm F1.4 ZA	E+ / Mint- £819 - £849
85mm F2.8 SAM	Mint- £125
100mm F2.8 D Macro	E++ £389
135mm F1.8 ZA	E+ £789
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500mm F8 Reflex	E++ £449

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10.5mm F2.8 G AF ED DX Fisheye	Mint- £279
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12-24mm F4 G AFS DX ED	E++ £379
16-35mm F4 G AFS ED VR	E++ £689
16-80mm F2.8-4 E VR N	Mint- £679
16-85mm F3.5-5.6 G ED VR AFS DX	E+ / E++ £239 - £279
16mm F2.8 D AF Fisheye	E++ £449
17-35mm F2.8 ED AF	E+ £489
17-50mm F2.8 XR Di II Tamron	E+ £159
17-55mm F2.8 G AFS DX IFED	E+ £359
18-105mm F3.5-4.5 G AFS ED DX VR	E+ / Mint- £129 - £139

18-140mm F3.5-5.6 AF-S G ED VR DX	Mint- £259
18-200mm F3.5-5.6 G AFS DX VR	E++ £279
18-35mm f3.5-4.5 AFD	E+ / E++ £219 - £239
18-55mm F3.5-5.6 AFS II	Mint- £59
18-55mm F3.5-5.6 G AF-P DX	Mint- / Mint £59 - £79
18-70mm F3.5-4.5 G AFS ED DX	E++ £119
18mm F2.8 AFD	E++ £589
20mm F1.8 G AFS ED	Mint- £549
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21mm F2.8 ZF.2 Zeiss	E++ £889
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24-70mm F2.8 Di VC USD Tamron	Mint- £589
24-70mm F2.8 G AFS ED	E+ £749
24-70mm F3.5-5.6 IX	E+ £39
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24mm F2.8 AFD	E++ £229
24mm F3.5 ED PC-E	E+ / E++ £989 - £1,089
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70-300mm F4-5.6 ED AFD	E++ £129
70-300mm F4-5.6 G AFS VR	E++ £289
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100mm F2 ZF2 Macro Zeiss	Mint- £1,089
105mm F2.8 AFS G VR Micro	E+ / Mint- £439 - £499
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28mm F4 PC Shift	As Seen £99
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35-200mm F3.5-4.5 AIS	E+ £129
35-70mm F3.3-4.5 AIS	E+ £59
35mm F2.8 PC Shift	As Seen / E++ £149 - £249
50-300mm F4.5 AI	E+ £299
50mm F1.2 AIS	E+ / E++ £399 - £449
50mm F2 Non AI	Exc £45
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200mm F2 IFED AIS	E+ £949 - £1,389
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300mm F2.8 IFED AIS	Exc £549
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300mm F4.5 Non AI	E+ £99
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500mm F4 P IFED AIS + TC16A Converter	E+ £999
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35mm F2.8 Zuiko Shift	Mint- £399
50-250mm F5 Zuiko	E++ £299 - £349
55mm F1.2 Zuiko	E++ £349
65-200mm F4 Zuiko	As Seen / E+ £45 - £99
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85-250mm F5 Zuiko	E+ £99 - £129
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α 9

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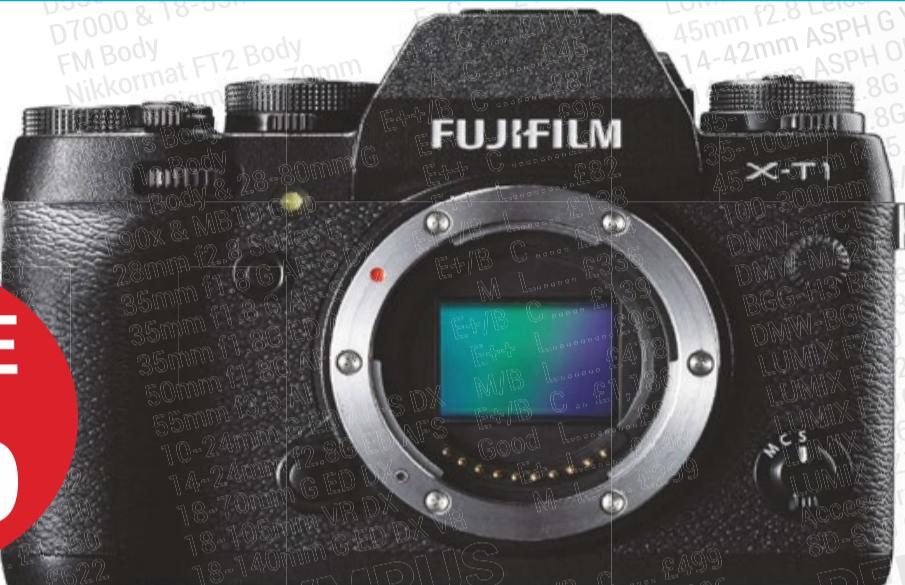
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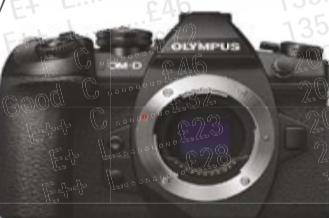
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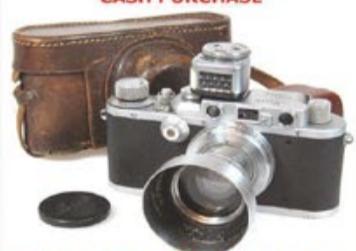
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Final Analysis

Roger Hicks considers...

'The Pucci Chair and All the Rest', c2016 by Nancy Baron

Science-fiction writers sometimes write of dimensions being pulled out of shape. I always think of this in terms of some of Picasso's more outré compositions, and when I first saw the image here I had to look at it hard to persuade myself that I wasn't looking at a Picasso painting. The shapes, the colours, the composition, the hard-edge style, the blend of unexpected angles and curves, the odd and eclectic mixture of the old-fashioned (the ashtray, the bust) and the self-consciously modernistic, the cushions – so reminiscent of giant sponges (surrealistic pillows?), all combined to create a Picasso-esque impression.

And yet, it appears to be a straight photograph. Brilliantly executed, yes, but (in a sense) no more than standing in the right place with the right lens on the camera and pressing the shutter release.

Except... well, there's the lighting, for a start. Sure, Nancy Baron might not have used supplementary lighting to create the wondrous flatness, but if she didn't, she was incredibly lucky. If she did (as seems more likely), it is further evidence of her brilliance: the light was, I suspect, mostly bounced off the ceiling.

Picture perfect

Then there's the composition. Could anything be anywhere else? Think of moving anything in the picture. What would improve it? Nothing. The only flaw to which one can point is an excessively 'hot' highlight on the cloam bull, lower left. A polariser might have cured it. Or it might not. But when a picture is this good, even the tiniest offence against our



preconceptions stands out disproportionately.

Another important factor is the absolutely rectilinear non-converging verticals. This smacks of Picasso, too: an extreme formalism combined with a sort of playfulness. Or is it pseudo-playfulness? To be brutal, this does not look very much like a room to be lived in. Rather, it looks like a room constructed to show off the impeccable taste and

considerable wealth of its owner. As I was typing this, I found that I had inadvertently written 'author' instead of 'owner'; and indeed, I am not convinced that it was the wrong word.

Baron's hard-edge style, a curious blend of sentimentality and unsentimentality, is well illustrated in this picture, but also elsewhere in the book from which it is taken, *Palm Springs – The Good Life Goes*

On (Kehrer Verlag, 2016). She loves the place, and the love comes through in the images, including this one. I find this simultaneously heartening and disheartening: I don't like Palm Springs, because I find it a tacky and overly self-conscious exercise in nostalgia for the 1950s, but if I'd never been there, this book would make me want to go. As it is, I think I'd rather just look at the pictures.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Ted Dearberg.



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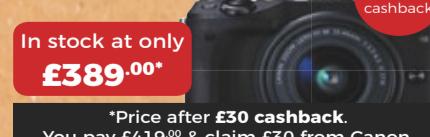
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